

**ON FREE PUBLIC VIEW**

FROM 9 A.M. UNTIL 6 P.M.

**AT THE AMERICAN ART GALLERIES**

MADISON SQUARE SOUTH, NEW YORK

**BEGINNING WEDNESDAY, NOVEMBER 10TH, 1920**

AND CONTINUING UNTIL THE DAY OF THE SALE

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**THE ARTISTIC ANTIQUE PROPERTY**

BELONGING TO

**CHARLES OF LONDON**

---

**TO BE SOLD AT UNRESTRICTED PUBLIC SALE**

**AT THE AMERICAN ART GALLERIES**

ON THE AFTERNOONS OF NOVEMBER 15TH, 16TH, 17TH, 18TH, 19TH AND 20TH

AT 2 O'CLOCK

AND

IN THE GRAND BALLROOM OF

**THE HOTEL PLAZA**

FIFTH AVENUE, 58TH TO 59TH STREET

ON WEDNESDAY EVENING, NOVEMBER 17TH, 1920

BEGINNING PROMPTLY AT 8 O'CLOCK

R-1322

FEB 2 1921

**CATALOGUE**  
OF THE  
**EXTENSIVE AND EXCEEDINGLY VALUABLE ARTISTIC PROPERTY**  
BELONGING TO THE WIDELY KNOWN CONNOISSEUR

**CHARLES OF LONDON**

**TO BE SOLD AT UNRESTRICTED PUBLIC SALE**  
ON THE AFTERNOONS AND EVENING HEREIN STATED

THE SALE TO BE CONDUCTED BY  
**MR. THOMAS E. KIRBY**  
AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. HIRAM H. PARKE, OF  
**THE AMERICAN ART ASSOCIATION, MANAGERS**  
MADISON SQUARE SOUTH, NEW YORK

1920



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



## THE CHARLES OF LONDON COLLECTION

CHARLES OF LONDON, Antiquarian and Decorator, of London and New York, has consigned to the Art Association to be sold under its invariable terms of an unrestricted and unprotected public sale the extensive stock of ANTIQUE FURNITURE, TEXTILES, TAPESTRIES, DECORATIVE PAINTINGS AND CHINESE PORCELAINS, from his now demolished galleries at Fifth Avenue and 56th Street, and has also sent from his London galleries a number of IMPORTANT TAPESTRIES, FINE NEEDLEWORK CHAIRS, SOFAS AND POLE SCREENS, making an assemblage of great importance. Many of the objects now on exhibition were derived from well-known collections in England, such as those of Sir Henry Dering of Surrenden Park, the Right Hon. Countess of Scarborough of Lumley Castle, the Dowager Countess of Wolseley of Hampton Court Palace, Sir Edward Holden of Glenelg, Lord Braye of Stanford Hall, Lady Trevelyan, the Earl of Dundonald and others.

Charles of London has been long and widely known as an authority on English Furniture and is the most successful exponent of the "Age of Oak" in this country and London, his book treating on the phases of the ENGLISH RENAISSANCE being a most acceptable addition to the literature on the subject. Naturally, with Mr. Charles's penchant for the sturdy Oak Furniture of Tudor and Jacobean times, the collection abounds in finely CARVED COURT CUPBOARDS; innumerable REFECTORY AND GATE-LEG TABLES of all sizes; many CHAIRS of distinction and two important TESTER BEDS, one very reminiscent of the famous Sisergh Bed exhibited at South Kensington Museum. There are three suits of Jacobean Pageant Armor frankly decorative in character, and many very agreeable NEEDLEWORK CHAIRS, BENCHES AND SCREENS, mostly of the Charles II period. Related to these objects of the mid seventeenth century are a number of LOUIS XIII and ITALIAN RENAISSANCE CHAIRS also in needlework; several very interesting CARVED WALNUT TABLES, AND FORGED IRON AND BRASS ANDIRONS AND TORCHÈRES.

THE AGE OF WALNUT is exemplified by INLAID AND CARVED CABINETS, BUREAUS, TABLES, SINGLE CHAIRS AND SEVERAL SETS IN BEAUTIFUL CONTEMPORARY JARDINIÈRE VELVET, AN IVORY INLAID CAB-

INET FROM THE SCARBOROUGH COLLECTION being of first importance. The reigns of William and Mary, Queen Anne, the first George, are all well represented; among the Georgian CARVED AND GILDED CONSOLES, MIRRORS, TABLES, TORCHÈRES AND FINE MANTELPieces are specimens designed by the famous architects and cabinetmakers, William Kent, Hawkesmoor, Darly, Chippendale, Adam and Sheraton.

There are one hundred and seventy-five seventeenth and eighteenth century English and French NEEDLEWORK SOFAS, CHAIRS, BENCHES AND POLE SCREENS, executed in Gros and Petit Points and Point St. Cyr, with extremely varied allegorical and floral subjects: These are in exceptional condition and are full of glowing colors. Ten ROYAL ENGLISH EMBROIDERED BANNER SCREENS, with "Coat-of-arms" on crimson silk, are from the Gregson Collection.

The Ages of Mahogany and Satinwood are abundantly represented with LIBRARY AND OTHER TABLES, BUREAUS, SIDEBOARDS, CABINETS, CHAIRS, SOFAS, BRACKET CLOCKS and a specially fine SHERATON WING BOOKCASE.

Several Lacqué and Illuminated LEATHER SCREENS and a large important INCISED LACQUER SCREEN OF CHINESE ORIGIN add to the interesting variety of the collection.

SUMPTUOUS GOTHIC AND RENAISSANCE NEEDLEWORK, VELVETS, AND BROCADES add greatly to the brilliant ensemble and include VESTMENTS, HANGINGS, TABLE COVERS, CENTERS and INNUMERABLE CUSHIONS.

There are thirty EARLY GOTHIC AND RENAISSANCE TAPESTRIES, among them two Important French fifteenth century examples, woven at Arras from the cartoons of Jean Fouquet (1415-1485) and similar to the celebrated Trojan Tapestry exhibited at the South Kensington Museum; A MILLE-FLEUR HERALDIC AND THREE LATE GOTHIC TAPESTRIES; several BRUSSELS of the sixteenth century, including a series of five, illustrating "The Triumphs of Alexander" from the collection of Lord Braye; SILVER-ENRICHED ITALIAN SIXTEENTH CENTURY TAPESTRY after Romano; TWO GOLD-ENRICHED ALLEGORICAL TAPESTRIES, woven at the Ateliers du Louvre, from the celebrated Spitzer Collection.

THE FOUR FOLLOWING IMPORTANT paneled rooms are shown *in situ* and demonstrate their distinction and value: AN ELIZABETHAN CARVED AND paneled OAK ROOM of stately proportions; A QUEEN



ANNE CARVED AND paneled OAK ROOM, removed from Middlemore House, Grantham; THE REGENT D'ORLÉANS ROOM OF PAINTED PANELS, removed from Woodcote Park, Surrey; THE GEORGE CRUIKSHANK paneled ROOM OF CARVED PINE, executed under the auspices of William Kent, the famous early Georgian architect, removed from Bond Street, London.

A few specimens of LOUIS XVI INLAID TULIPWOOD BOUDOIR FURNITURE AND SEVERAL AUBUSSON TAPESTRY SUITES easily find a place amid the delicate expressions of Adam, Sheraton and the early classic Jasper Wedgwood.

THE CHINESE PORCELAINS of the Ming, K'ang-hsi and Ch'ien-lung periods include FISH BOWLS, MAGNIFICENT CISTERNS AND VASES, many of the latter mounted as lamps, all very desirable from their strong decorative value. Several of these came from the well-known collections of Lady Sackville of Knole Park and T. J. Larkin, Esq., of London.

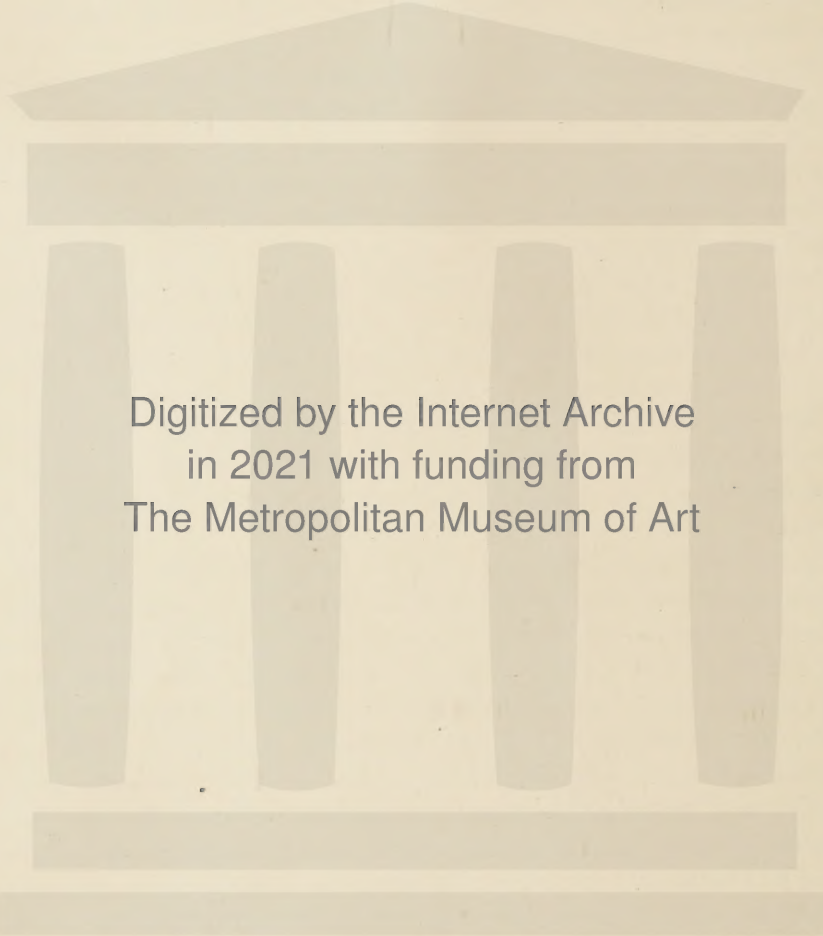
FEREGHAN CARPETS, so eminently fitting in pattern, color and weave for Oak Paneled Rooms, are represented by fine seventeenth and eighteenth century examples. There is also a beautiful sixteenth century ISPAHAN CARPET.

TWO SCULPTURED PINE STATUETTES by Rysbrach fully sustain the generous tribute given to this eighteenth century sculptor by Horace Walpole, who says "his figures are well disposed, simple and great."

The DECORATIVE OIL PAINTINGS, mostly in their fine original frames, include portraits by Ferdinand Bol, Cornelius Jonsson, Lely, Highmore, Mignard and Largillière; of these a number are from Sir Henry Dering's Collection. The FLOWER PIECES AND STILL LIFE include examples by Nuzzi, Marghertha Havermann, De Heem, Daniel Seghers and Monoyer. The Architectural and Decorative LANDSCAPES include examples by Henry Morland, Lingelbach, Jacopo Marieschi and Nicolas Poussin, Allegorical subjects by Sir James Thornhill, Monfoy, and two fine examples by Angelica Kauffmann.

FOUR DIRECTOIRE HAND-BLOCKED WALL HANGINGS, printed in gray camaieu with Classic subjects, are especially pleasing.

Each and every object in the collection was obviously gathered with the definite purpose in view, that it would eventually find its place and give charm or utility to a carefully considered room.



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## CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping, boxing or wrapping** of purchases is a business in which the Association is in no wise engaged, and will not be performed



by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. Guarantee is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

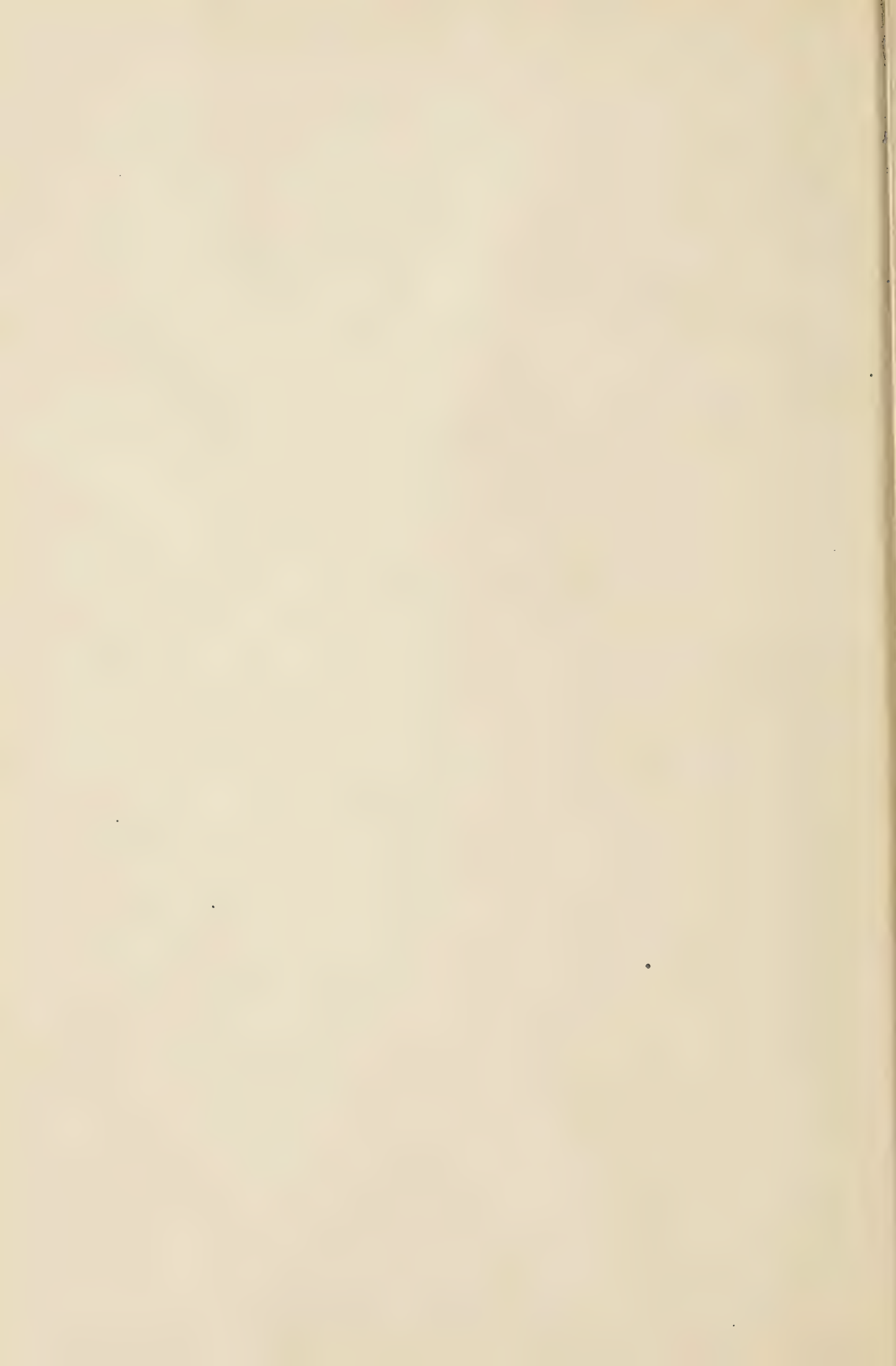
AMERICAN ART ASSOCIATION, ·

American Art Galleries,

Madison Square South,

New York City.

# CATALOGUE



# FIRST AFTERNOON'S SALE

MONDAY, NOVEMBER 15, 1920

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

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### EARLY WEDGWOOD

*Mrs. Jackson.*  
Eighteenth Century

1—TWO OVAL WEDGWOOD PLAQUES

35. Blue and white jasper, delineating "Cupids Sporting and Carrying a Boar's Head" and "Cupids Playing Music." Molded rim slightly clipped. Impressed mark: "Wedgwood and Bentley."

Length,  $5\frac{1}{2}$  inches.

*R. H. Maynard.*  
Early Wedgwood

2—OVAL BLUE AND WHITE JASPER PLAQUE

12. The Muse Euterpe, standing at a triple column, wearing flowing drapery and carrying her double pipes in her hand. (Restored.) Impressed mark: "Wedgwood." In gilded oval frame.

Height,  $7\frac{1}{8}$  inches.

*Mrs. J. A. Taylor.*  
Early Wedgwood

3—BLUE AND WHITE JASPER FLOWER POT

20. Circular, with leaf-molded flaring rim; enriched with conventionalized landscape occupied by occasional trees and classic figures of the Muses. Impressed mark: "Wedgwood."

Height,  $4\frac{1}{4}$  inches.

*Mrs. Doubleday.*  
Early Wedgwood

4—TWO BLUE AND WHITE JASPER PEDESTALS

20. Rectangular, with enriched molded cornice and plinth; adorned with figure panels of Cupids, illustrating the "Four Seasons," flanked by floral pilasters. Impressed mark: "Wedgwood." (Slightly chipped)

Height,  $5\frac{1}{2}$  inches.

## First Afternoon

### 5—BLUE AND WHITE JASPER VASE

*John A. Knight.*  
Early Wedgwood

- 50  
12 Ovoidal body, supported on molded circular foot and square plinth; scrolled shell spout and serpent handle; enriched with satyr mask, water leaf, geometric and floral bandings guarding a panel of classic subjects, "Incense to Diana" and an "Allegory of Time." Deep blue ground. (Tail of serpent missing.)

Height, 10 $\frac{3}{4}$  inches.

### 6—TWO BLUE AND WHITE JASPER VASES

*George Nash.*  
Early Wedgwood

- 75 Elliptical body, with leaf-scrolled handles, short incurved neck and molded foot on square plinth with canted corners. Finely enriched with bands of leaf scrolls and honeysuckle motives, the center of body with a wreath of large fruiting brambles.

Height, 14 inches.

### 7—TWO BLUE AND WHITE JASPER PEDESTALS

*Dr. J. J. Recker.*  
Early Wedgwood

- 5 Square flaring body with canted pilasters. Enriched with acorn molding at crown, finished with rams' heads at corners, pendent floral festoons canopying "Prince of Wales Feathers." Chimeric lions at corners of foot. (Imperfect, and parts restored.)

Height, 8 inches.

### 8—BLUE AND WHITE JASPER GROUP

*R. H. Maynard.*  
Early Wedgwood

- 5 Figure of a Triton draped with a lion's pelt, carrying a cornucopia and kneeling on a rocky base. (Imperfect.) Impressed mark: "Wedgwood."

Height, 11 $\frac{1}{4}$  inches.

### 9—JASPER VASE AND COVER

*R. H. Maynard.*  
Early Wedgwood

- 50  
27 Urn shape, with scroll handles, molded round foot, square base and dome cover. Enriched in olive green and delicate lavender on white body with very beautiful varied floral bandings, honeysuckle appliques on plinth, the center body with oval medallions of sportive cupids, festooned with grapevines and dainty pendent trophies. Impressed mark: "Wedgwood." (Has been restored.)

Height, 12 $\frac{1}{2}$  inches.

### 10—BLUE AND WHITE JASPER VASE

*R. H. Maynard.*  
Early Wedgwood

- 50  
87 Ovoidal body, with incurved neck, scrolled serpent handles, molded foot and square plinth. Enriched with geometric and leaf bandings, the body with a classic dance of Nymphs. (Chipped, and parts restored.) Impressed mark: "Wedgwood."

Height, 14 $\frac{3}{4}$  inches.



*First Afternoon*

11—BLUE AND WHITE JASPER VASE AND COVER

*R. H. Maynard,  
Early Wedgwood*

27 50 Molded oviform body, with circular foot, square plinth, leaf-scroll handles and dome cover. Enriched with bands of gadroons and leafage on shoulder and neck, the body with continuous classic landscape occupied by the Nine Muses and Apollo, finished below with band of masks and trophies. (Handles have been restored.) Impressed mark: "Wedgwood."

*Height, 15 inches.*

12—TWO WINE AND WATER EWERS

*Casper Whitney,  
Early Wedgwood*

200. Gadroon urn shape, with scrolled spout, rustic handle and fluted foot on square plinth. One with a Satyr seated under handle holding a frontal ram's head pendent with festooned grapevines; the other with a triton and dolphin's head. Executed in black and white jasper. (Handle of water ewer restored.) Impressed mark: "Wedgwood."

*Height, 16¾ inches.*

*Note:* These beautiful models, one of Wedgwood's most notable achievements, were made in a great variety of colorings and sizes.

13—TWO BLUE AND WHITE JASPER VASES AND PEDESTALS

*Miss Mabel Chase,  
Early Wedgwood*

70. Oviform body, with high looped leaf handles, small circular cover with baluster terminal and molded foot on square plinth. Enriched with bands of honeysuckle motives, festoons and gadroons. One depicting "Cupids at Music and Painting"; the other, the "Triumph of Venus." Impressed mark: "Wedgwood."

Pedestals: Square flaring bodies, enriched with figures of Juno, Venus, Ceres and Pomona. (Have been restored.)

*Total height, 20½ inches.*

14—TWO FAIENCE BOWLS

*Mrs. S. W. Beck,  
Italian Seventeenth Century*

60. Globular, with small mouth; decorated in cobalt blue, on crackled cream ground, with medallions of warriors' busts, interrupted by floral scrollings.

*Height, 7¾ inches.*

CHINESE DECORATED PORCELAINS

15—TWO CHINESE SWEETMEAT TRAYS

15. Semi-hexagonal; decorated with animals, flowers and symbols in ivory, aubergine and pale yellow reserve on fine apple-green grounds.

*J. Rosenfield,*  
K'ang-hsi Period

16—FOUR CHINESE PORCELAIN SWEETMEAT TRAYS

30. Similar to the preceding; varying in shape.

*J. Rosenfield,*  
K'ang-hsi Period

17—CHINESE PORCELAIN PITOU.

50. Drum shape; panels pierced with various growing, flowering shrubs; key scroll and symbolic borders. Glazed in aubergine, ivory, yellow, blue and green.

*Mr. Voron Robinson*  
K'ang-hsi Period

18—CHINESE PORCELAIN TEAPOT

15. High gadrooned body with dome cover; decorated with panels of landscapes and figures in colors; green spout, handle and borders.

Height,  $4\frac{1}{2}$  inches.  
*Paul Watkins*  
Yung Cheng Period

19—CHINESE PORCELAIN CHOCOLATE POT

6. Expanding body with dome cover; decorated with domestic figures and landscapes in brilliant enamels. (Restored.)

Height,  $6\frac{1}{2}$  inches.  
*A. J. Halon,*  
Ch'ien-lung Period

20—CHINESE PORCELAIN DECORATED DISH

12. 50. Oval dish; decorated with swimming fish and growing lotus in colored enamels; scroll handles. Cover as a mandarin duck in very brilliant enamels. (One handle missing.)

Height,  $6\frac{1}{2}$  inches.  
*Gode Hast,*  
Ch'ien-lung Period

21—CHINESE PORCELAIN VASES

15. Club-shaped; decorated in blue with rocky landscape, stream and figures; leaf band on neck. (Slight crack at neck.)

Length, 7 inches.  
*Gode Hast,*  
K'ang-hsi Period

22—CHINESE PORCELAIN DECORATED VASE

130. Finely balustered body with small incurved mouth; decorated with floral sprays, beaded valance and arabesque floral valanced foot, in turquoise blue and ivory on splashed aubergine ground.

Height,  $7\frac{1}{2}$  inches.  
*Voron Robinson*  
K'ang-hsi Period

Height,  $8\frac{1}{2}$  inches.

First Afternoon

23—CHINESE PORCELAIN PLAQUE

25. Circular; decorated in enamels with flowering shrub rising from rockery and flying birds.

Diameter, 10¾ inches.

*Otto Bernet agt.*  
Ch'ien-lung Period

24—CHINESE DECORATED VASE AND COVER

140. Inverted pear-shape, with dome cover; decorated in three-colored enamels with gay-plumaged Feng-huangs flying amid peony scrolls; j-ui motives on cover.

Height, 11½ inches.

*Otto Bernet agt.*  
Ming Period

25—CHINESE FAMILLE ROSE VASE AND COVER

100. High gadrooned melon body and similarly domed cover. The gadroons of body in harlequin colors, with three reserved scroll panels occupied by beautiful sprays of peonies. Cover similar.

Height, 12 inches.

*Otto Bernet agt.*  
K'ang-hsi Period

26—CHINESE PORCELAIN DECORATED VASE

85. Inverted pear-shape, with dome cover. Decorated in enamels with scroll panels occupied by fish swimming amid flowers, latticed borders and half motives of symbols. Cover with fish amid flowers.

Height, 12 inches.

*Otto Bernet agt.*  
Ming Period

27—TWO CHINESE PORCELAIN DECORATED VASES

70. Flattened, gadrooned baluster shape, one with scroll handles. Decorated in colored enamels with "Dogs of Foo" in landscape and floral sprays. (Both repaired.)

Height, 12 inches.

*Mrs. Louise Long*  
Ch'ien-lung Period

28—CHINESE POTTERY VASE AND COVER

95. Inverted pear-shape, with cusped leaf cover; double body, the outer pierced with scroll and fluted bands; near the foot is a flange supporting a procession of warriors, a horse and a captive. Glazed with fine apple-green, the figures in ivory, yellow and brown.

Height, 12 inches.

*Otto Bernet agt.*  
Ming Period

29—CHINESE POTTERY VASE AND COVER

85. Similar to the preceding. (Slightly restored.)

Height, 15¾ inches.

*A. J. Halor.*  
Ming Period

*First Afternoon*

30—CHINESE PORCELAIN FIGURE

*Mrs. Lorenstein,*  
Ming Period

7. 50 Li-Tai-Peh; the famous bibulous poet of China. Reclining on a wine-jar; glazed in yellow, ivory, deep aubergine and rare apple-green. (Imperfect.)

Length, 6 inches.

31—TWO CHINESE PORCELAIN DECORATED ROOSTERS

*Miss Mabel Choate,*  
K'ang-hsi Period

35. Roosters standing on a rocky base, the fowl in beautiful ivory glaze with red combs; gray-black bases. (One repaired.)

Height, 6½ inches.

32—CHINESE PORCELAIN DECORATED ROOSTER

*Ollo Bemet,*  
K'ang-hsi Period

30. Similar to preceding, but larger.

Height, 9½ inches.

33—TWO CHINESE PORCELAIN FIGURES

*Voron Robinson,*  
K'ang-hsi Period

130. Grotesque caparisoned standing Dogs of Foo bearing jardinières of flowers. On open oblong rustic bases. Glazed, imperial yellow, aubergine and apple-green.

Height, 7 inches.

34—TWO CHINESE PORCELAIN FIGURES

*Voron Robinson,*  
K'ang-hsi Period

100. Grotesque seated Dogs of Foo, playing with brocaded balls. Decorated in blue, green, yellow and red. (One imperfect.)

Height, 7 inches.

35—CHINESE DECORATED STATUETTE

*Mrs. F. de Saint Phalle,*  
Ming Period

17. 50 Kuan-ti, God of War, seated grotesque figure, the features in the biscuit, costume and armor glazed with yellow, apple-green and aubergine. (Imperfect.)

Height, 7 inches.

36—TWO CHINESE PORCELAIN GROUPS

*A. J. Halpern,*  
K'ang-hsi Period

35. Seated Dogs of Foo; one with cub, the other with a brocaded ball, both have incense holders at back. On open oblong plinths. Glazed in imperial yellow, aubergine and deep rich apple-green.

Height, 7½ inches.

First Afternoon

37—CHINESE PORCELAIN DECORATED STATUETTE

*Mrs. Dawson.*  
K'ang-hsi Period

65. A Taoist Sage. Dignified figure, with slightly glazed features, black hair, mustachios and long goatee; the flowered costume in beautiful aubergine. Seated before a screen of green and yellow; a symbolic divine tortoise at his feet. On molded base.

Height,  $7\frac{3}{4}$  inches.

38—CHINESE PORCELAIN GROUP

*Casper Whitney*  
Late Eighteenth Century

20. A small boy in ivory turquoise-blue and red, seated on the back of a water buffalo; glazed with gray and black hatchings. (Chipped.)

Length, 8 inches.

39—CHINESE POTTERY FIGURE

*Vern. Robinson.*  
Ming Period

12. 32. Grotesque caparisoned horse standing on an oblong plinth. Glazed in mirror black. (Chipped.)

Length, 8 inches.

40—TWO CHINESE PORCELAIN FIGURES

*Otto Bernet, apt.*  
K'ang-hsi Period

170. Grotesque seated Dogs of Foo; one with cub, the other with a brocaded ball. On open scrolled plinths. Richly glazed in apple-green, yellow, aubergine and ivory.

Height,  $8\frac{1}{2}$  inches.

41—TWO CHINESE PORCELAIN DECORATED FIGURES

*Otto Bernet apt.*  
Eighteenth Century

400. Ostrich, standing on rustic oval base, before an ancient tree-trunk. Variously glazed in ivory, black, green, pink, brown and blue. (One repaired.)

Height, 9 inches.

From the collection of T. J. Larkin, Esq., London.

42—CHINESE PORCELAIN STATUETTE

*Fred. F. Bach.*  
K'ang-hsi Period

125. Kwan-yin, seated figure of Goddess of Mercy holding an infant in her lap; her features in ivory glaze, the richly embroidered costume in pink, pale and darker greens and aubergine. (Imperfect.)

Height,  $9\frac{1}{2}$  inches.

43—CHINESE PORCELAIN STATUETTE

*Fred. F. Bach.*  
K'ang-hsi Period

130. Similar to the preceding, but with deeper green.



## First Afternoon

### 44—TWO CHINESE PORCELAIN BIRDS

*Mr. Fawcett*  
K'ang-hsi Period

300. Ferocious brown eagle perched on cream rockwork. Fine modeling.

Height, 11½ inches.

### 45—CHINESE DECORATED STATUETTE AND STAND

*Fred F. Bach*  
K'ang-hsi Period

85. Shou-Lao, God of Longevity; curiously seated figure; the feature in the biscuit, the quaint cap aubergine, the richly embroidered costume in apple-green, light aubergine and yellow. Molded elongated hexagonal stand similarly decorated.

Total height, 13 inches.

### 46—TWO CHINESE ROOSTERS

*Otto Bernet, agt.*  
K'ang-hsi Period

300. Finely modeled bird standing on a rockery; the feathers penciled in red over a pink body, the tail feathers deep green; partial red combs, the rockery glazed dull brown.

Height, 14½ inches.

### 47—CHINESE PORCELAIN DECORATED PLAQUE

*K. Oshima*  
K'ang-hsi Period

49. Circular; glazed in varying apple-green irregularly paneled with flowers and symbols in aubergine, deeper greens and yellow. (Repaired.)

Diameter, 13 inches.

From the collection of T. J. Larkin, Esq., London.

### 48—CHINESE DECORATED VASE

*Chas. Herschell*  
K'ang-hsi Period

70. Broad inverted pear-shape. Decorated in three-colored enamels with group of Court Beauties standing on a rock-sheltered piazza. Geometric shoulder-band and sprays of peonies at neck.

Height, 13¾ inches.

### 49—CHINESE PORCELAIN DECORATED VASE AND COVER

*Alexander L. Otto*  
Ming Period

130. Inverted pear-shape with dome cover. Decorated in three-color enamels with scroll panels occupied with fish swimming amid flowers, imbricated borders and half motives of symbols; floral cover. (Restored.)

Height, 15 inches.

First Afternoon

50—TWO CHINESE PORCELAIN DECORATED VASES

*Otto Berniet agt*  
K'ang-hsi Period

190. Long baluster shape, flanged at body, neck and foot. Decorated in enamels with Chinese domestic scenes; delicate latticed diaper on shoulder; flower sprays at neck and foot. (Both imperfect.)

Height, 15 inches.

From the collection of T. J. Larkin, Esq., London.

51—CHINESE PORCELAIN DECORATED VASE AND COVER

*Mrs. Louis Dore*  
Ming Period

150. Broad inverted pear-shape; decorated in three-color enamels with central band occupied by large blue parting leaf motives and symbolic wild horses amid scrolled wave motives and flowers. Floral cover. (Imperfect.)

Height, 15½ inches.

From the collection of T. J. Larkin, Esq., London.

52—CHINESE PORCELAIN DECORATED VASE

*Charles Herschov*  
Ming Period

78. Broad inverted pear-shape; decorated in three-colored enamels with bands of peony scrolls and leaf motives, the center with varying pendent symbols.

Height, 15½ inches.

53—CHINESE PORCELAIN VASE

*Otto Berniet agt*  
Ch'ien-lung Period

90. Baluster shape; invested with an even glaze of peacock blue.

Height, 17 inches.

54—CHINESE PORCELAIN DECORATED VASE

*Otto Berniet agt*  
K'ang-hsi Period

60. Beaker shape; decorated in colored enamels with varying red brocade bordered panels of flowers and birds, j-ui bands at neck, shoulder and foot. (Has been restored.)

Height, 17¼ inches.

55—CHINESE PORCELAIN DECORATED VASE

*Otto Berniet agt*  
K'ang-hsi Period

90. Tall beaker shape; decorated with charming sprays of peonies and fruit growing from rockwork. (Restored.)

Height, 17¼ inches.

## First Afternoon

### 56—CHINESE PORCELAIN DECORATED VASE

*Olto Bernet agt*  
K'ang-hsi Period

185. Beaker shape; decorated in colored enamels with varying reserved panels, occupied by landscapes, flowers and butterflies; on a gray pounced and floral ground, geometric bands at mouth and foot and paneled floral banding at shoulder. (Has been restored.)

Height, 18 inches.

### 57—CHINESE PORCELAIN VASE

*Olto Bernet agt*  
K'ang-hsi Period

420. Club shape. Decorated on powder-blue body with reserved group of figures in brilliant enamels: "The Feast of Lanterns." Body has a further gilded enrichment of scrolled medallions.

Height, 18  $\frac{1}{4}$  inches.

### 58—CHINESE PORCELAIN VASE

*Mrs. R. C. Veit*  
K'ang-hsi Period

250. Club-shaped; decorated on powder-blue with varying reserve panels of growing flowers and butterflies; the body with further enrichment of gilded brocade motives. Mounted in *cuivre doré* with scrolled base in the Louis XV style. (Has been skilfully restored.)

Height, 19  $\frac{1}{2}$  inches.

### 59—TWO CHINESE PORCELAIN PLAQUES

*Long Sang Yi*  
Ch'ien-lung Period

340. Deep circular, almost bowl-shape. Enriched in colored enamels with central medallion of Feng-huangs, bordered by conventionalized peony scrolls; these are repeated on the exterior. Reserved green banded rims and deep border displaying symbols of the "Hundred Antiques" amid cloud scrolls.

Diameter, 19  $\frac{1}{4}$  inches.

### 60—SANG-DE-BŒUF VASE

*Maurice Brill*  
Eighteenth Century Chinese

95. Broad pear-shaped body, oblong in section, with square lug handles. Invested with trickling deep crimson glaze mottled with blue at lip and foot.

Height, 15 inches.

### 61—CHINESE CELADON VASE

*Haven Spadbeck*  
K'ang-hsi Period

80. Bottle shape; beautifully enriched with incuse sprays of peonies developing cloud scrolls as leafage; the neck with long spear-shaped leaves; pale yellow green glaze. Mounted in *cuivre doré* with simple eighteenth century French mountings at lip, shoulder and foot. (Lip cut and restored.)

Height, 16 inches.

CHINESE BLUE AND WHITE PORCELAIN

62—CHINESE BLUE AND WHITE PLATE

*Otto Bernet, agt.*  
K'ang-hsi Period

12. 30 Decorated, in brilliant blue, with central medallion enclosing four-clawed dragon rising from wave forms; inner and outer borders of similar dragons seeking the sacred pearl of power. (Restored.)

Diameter, 10 inches.

*Mrs. A. T. Biddle, Jr.*  
K'ang-hsi Period

63—CHINESE BLUE AND WHITE JARDINIÈRE

20 Bowl-shaped, with small lip. Decorated in rich blue, with mountains, lake, stream, trees and a group of figures. (Lip chipped.)

Height, 7 inches.

64—TWO CHINESE BLUE AND WHITE VASES

*Candé Hart.*  
K'ang-hsi Period

35 Graceful pear-shaped bottle; decorated in brilliant cobalt-blue with growing asters and lotus. (One restored.)

Height, 7 inches.

65—TWO CHINESE BLUE AND WHITE BOTTLES

*Otto Bernet, agt.*  
K'ang-hsi Period

30 Tall quadrilateral shape, with rounded shoulders and small mouth. Decorated in blue with arched panels bordered with small scrolls enclosing alternately symbols of the "Hundred Antiques" and growing blossoming plants. (No covers.)

Height, 8 $\frac{3}{8}$  inches.

66—TWO CHINESE BLUE AND WHITE BOTTLES AND COVERS

*Otto Bernet, agt.*  
K'ang-hsi Period

55 Similar to the preceding, but larger; panels alternately of flowers and landscapes.

Height, 10 $\frac{1}{4}$  inches.

67—CHINESE BLUE AND WHITE PORCELAIN VASE

*K. Ashima*  
K'ang-hsi Period

70 Beaker shape, with unusual molded foot. Decorated in beautiful Persian blue with three long panels of blossoming flowers and birds, parted by diapered bands and finished at crown and foot with brocaded j-ui valances and supplementary floral bandings. (Fire cracks have developed.)

Height, 16 $\frac{1}{2}$  inches.

## First Afternoon

### 68—TWO CHINESE BLUE AND WHITE VASES

*J. Rosenfield.*  
K'ang-hsi Period

2/0 Beakers with inverted pear-shaped bodies. Richly decorated in beautiful blue with finely conventionalized lotus scrolls, developing cloud scrolls as leafage.

Heights,  $17\frac{2}{3}$  inches and  $17\frac{7}{8}$  inches.

*Charles Hershaw.*

### 69—CHINESE BLUE AND WHITE JAR AND COVER

Ch'ien-lung Period

1/30 Broad inverted pear-shape, with small neck; dome cover with ball terminal. Decorated in brilliant cobalt blue with finely conventionalized lotus scrolls developing cloud scrolls as leafage; *ju-i* bands at neck and foot.

Height,  $20\frac{1}{4}$  inches.

*Mr. Dawson.*

### 70—CHINESE BLUE AND WHITE PORCELAIN VASES

K'ang-hsi Period

4/0 Beaker form, with inverted pear-shaped body. Decorated in fine blue with valance paneled borders, enclosing miniature landscapes and flowers at crown and foot of neck and body; the surface between spirally gadrooned and invested with all-over scrollings of small leaves and flowers; narrow supplementary floral bandings at foot, shoulder and lip. (Restored.)

Height,  $20\frac{3}{4}$  inches.

*Mr. Meinhardt.*

### 71—CHINESE BLUE AND WHITE PORCELAIN VASES

Ming Period

1/00 Graceful inverted pear-shape, with long neck and bulbous crown, small lip has been cut. Decorated in fine blue; on the body with many weird five-clawed dragons seeking the sacred pearl of power amid trailing vines of flowers; the neck with scroll of lotus, the bulbous crown with a rope valance of symbols and leaf border, the various motives are divided by *ju-i* bands.

Height, 21 inches.

## CHINESE PORCELAIN LAMPS

*Paul Watkins.*

### 72—SANG-DE-BŒUF LAMP

Chinese Eighteenth Century

1/00 Tapering square vase, with canted corners and incurved neck. Mounted in *cuiore doré* with banded base, scroll handles terminating in female masks, brackets of honeysuckle and acanthus leaves at mouth. Fitted for three electric lights. Has silk shade.

Height with shade, 40 inches.



First Afternoon

73—IMARI PORCELAIN LAMP

*Langgen & Mount*  
Eighteenth Century

130. Bulbous shape; decorated with jardinière and sprays of flowers. Mounted in *cuivre doré* with enriched circular base and mouth; on claw feet. Fitted for electricity. Has silk shade.

Height with shade, 24 inches.

74—CHINESE PORCELAIN LAMP

*Otto Bernet agt*  
K'ang-hsi Period

140. *Famille rose*; baluster-shaped vase; decorated on beautiful clear white with mountainous landscape animated by a combat between mounted warriors, with attendants. Mounted in *cuivre doré* with scrolled base in the Chinese style. Fitted for two electric lights. Has silk shade.

Height with shade, 32 inches.

75—CHINESE PORCELAIN LAMP

*A. P. Villa*  
K'ang-hsi Period

145. Tapering square-sectioned vase with small neck. Decorated in colors with domestic subject and floral panels. (Has been restored.) Mounted in *cuivre doré*, with enriched molded base. Fitted for three electric lights. Has silk shade.

Height with shade, 33 inches.

76—CHINESE PORCELAIN LAMP

Ch'ien-lung Period

*Passed.* Graceful inverted pear-shape; decorated in colored enamels with reserved panels of three-clawed dragon, on a pink floral ground with *j-ui* scrolls at shoulder. Mounted in *cuivre doré* with enriched circular base. Fitted for electricity. Has silk shade.

Height with shade, 21 inches.

77—CHINESE PORCELAIN LAMP

*Mr. Dawson.*  
Ch'ien-lung Period

145. Graceful baluster-shaped vase; decorated in enamels with sprays of peonies; brocade bands at shoulder and foot. Mounted in *cuivre doré* with enriched circular foot. Fitted for electricity. Has silk shade.

Height with shade, 20½ inches.

78—CHINESE POTTERY LAMP

*Otto Bernet agt*  
Ming Style

230. Standing figure of Chung-Li-Ch'uan, one of the Eight Immortals; glazed in turquoise blue, aubergine and orange. Mounted in bronze with molded shaped base. Fitted for two electric lights. Has silk shade.

Height with shade, 28 inches.

## First Afternoon

### 79—CHINESE PORCELAIN LAMP

*Mrs. F. de Saint Phalle*  
Ch'ien-lung Period

150. Inverted pear-shape; decorated in colored enamels with reserved dragon panels on green floral ground. Mounted in *cuivre doré* with high scrolled base in the Louis XV style. Fitted for electricity. Has silk shade.

Height with shade, 22½ inches.

### 80—POTTERY LAMP

*Mrs. Taylor*  
Ming Style

60. Inverted pear-shape vase, with rudimentary animal-head handles. Apple-green glaze. Mounted in bronze, with circular base enriched with laurel wreath. Fitted for three electric lights. Has silk shade.

Height with shade, 27 inches.

### 81—CHINESE PORCELAIN LAMP

*C. W. Band*  
K'ang-hsi Period

90. Oviform vase; richly decorated in blue and white with varied scroll panels of flowers and birds. Mounted in *cuivre doré* with open key-scrolled base. Fitted for two electric lights. Has silk shade.

Height with shade, 29 inches.

### 82—TWO CHINESE PORCELAIN LAMPS

" " " " " "  
Ch'ien-lung Period

130. Beaker-shaped vase; decorated in colored enamels with flowers growing from a rockery and birds. Mounted in *cuivre doré*, with enriched circular lip and base. Fitted for electricity. Have silk shades.

Height with shade, 22 inches.

### 83—CHINESE PORCELAIN LAMP

*A. J. Halon*  
Ch'ien-lung Period

125. Kwan-yin. Seated figure of the Goddess of Mercy holding an infant on her lap; glazed in clear white. (Imperfect.) Mounted in *cuivre doré* with shaped base in the Chinese style. Fitted for electricity. Has silk shade.

Height with shade, 27 inches.

### 84—CHINESE PORCELAIN LAMP

*Mrs. F. de Saint Phalle*  
Ch'ien-lung Period

170. Kwan-yin, Goddess of Mercy, seated on a rockery and holding an infant on her lap, glazed clear white. Mounted in *cuivre doré*, with enriched, shaped base. Fitted for two electric lights. Has silk shade. (Figure imperfect.)

Height with shade, 25 inches.

First Afternoon

85—CHINESE PORCELAIN LAMP

*R. H. Maynard.*  
Ch'ien-lung Period

135. Similar to the preceding.

86—TWO IMARI PORCELAIN LAMPS

*H. C. James.*  
Eighteenth Century

150. Tall incurved beaker; decorated with raised reserved flower sprays on black grounds, guarded by irregular scrolled panels of blue flowers at crown and base. Mounted in *cuivre doré*, with circular molded base enriched with key scroll band in the Chinese style. Fitted for three electric lights. Have silk shades.

Height with shade, 38 inches.

87—TWO CHINESE PORCELAIN LAMPS

*J. Rosenfield.*  
K'ang-hsi Period

220. Graceful baluster-shaped vase; decorated in fine cobalt-blue with series of varying floral scroll panels. Mounted in *cuivre doré* with scrolled base in the Chinese style. Fitted for three electric lights. Have silk shades.

Height with shade, 35 inches.

88—CHINESE PORCELAIN LAMP

*P. W. French & Co.*  
Ch'ien-lung Period

180. Similar to the preceding; shade and mounting vary slightly.

Height with shade, 28 inches.

89—CHINESE PORCELAIN LAMP

*Wm. Crillenden Adams.*  
K'ang-hsi Period

90. Baluster-shaped vase; decorated in colored enamels with rocky landscape occupied by children playing before an observant mandarin; floral brocade bands at mouth and shoulder and sprays of magnolia on neck. Mounted in *cuivre doré*, with scrolled base in the Chinese style. Fitted for three electric lights. Has silk shade. (Vase has developed a large fire crack.)

Height with shade, 33 inches.

90—CHINESE PORCELAIN LAMP

*Samuel G. Smith.*  
Ming Period

210. Broad inverted pear-shaped vase; decorated in three-colored enamels with wild horses running amid floral and cloud scrolls, interrupted at intervals by tall high-pointed mountains. Mounted on *cuivre doré*, with open scrolled base in the Chinese style. Fitted for two electric lights. Has silk shade.

Height with shade, 29 inches.

## First Afternoon

### 91—CHINESE PORCELAIN LAMP

*P. W. French & Co.*  
Ch'ien-lung Period

255.

Baluster-shaped vase; decorated in colored enamels with butterflies amid sprays of peonies and magnolia. Mounted in *cuivre doré* with scrolled base in the Chinese style. Fitted for two electric lights. Has silk shade.  
(Vase restored.)

Height with shade, 26 inches.

### 92—TWO IMARI PORCELAIN LAMPS

*Lemgo & Moriant*  
Eighteenth Century

270.

Graceful baluster-shaped vase; decorated with growing and blossoming peonies and brocaded *j-ui* valance at shoulder. Mounted in *cuivre doré* with molded circular foot enriched with scrollings. Fitted for two electric lights. Have silk shades.

Height with shade, 28 inches.

### 93—TWO CHINESE PORCELAIN LAMPS

*A. J. & Galon.*  
Ch'ien-lung Period

220.

Broad inverted pear-shape. Decorated with reserved growing and blossoming peonies sheltering two brilliant-plumaged Feng-huangs standing on a rockery; scroll incised rose-du-Barry ground. Mounted in *cuivre doré*, with scrolled base in the Chinese style. Fitted for three electric lights. Have silk shades.

Height with shade, 32 inches.

### 94—CHINESE PORCELAIN LAMP

*Mrs. S. H. Smith.*  
Ming Period

190.

Oviform body; decorated in three-colored enamels with peony scrolls and spear motives at shoulder, varied pendent symbols on body and *j-ui* band at foot. Mounted in *cuivre doré*, with open scrolled base in the Chinese style. Fitted for two electric lights. Has silk shade.

Height with shade, 27½ inches.

### 95—CHINESE PORCELAIN LAMP

*Mrs. E. K. Robinson*  
Yung Ch'eng

270.

Baluster-shaped vase, decorated in enamels with blossoming shrubs growing from a rockery, on which a finely plumaged Feng-huang has alighted. Mounted in *cuivre doré*, with scrolled base. Fitted for two electric lights. Has silk shade.

Height with shade, 32 inches.

### 96—TWO CHINESE PORCELAIN LAMPS

*A. Rudert & Co.*  
Yung Ch'eng Period

260.

*Famille rose*; beaker-shaped vase; decorated in reserve with colored enamels on rose-du-Barry ground with peony and small cloud scrolls, finished with *j-ui* valances at shoulder and mouth. Richly mounted in *cuivre doré*, with open scrolled base in the Chinese style. Fitted for three electric lights. Have silk shades.

Height with shade, 34 inches.

First Afternoon

97—CHINESE PORCELAIN LAMP

Otto Bernet, agt  
K'ang-hsi Period

170. Beaker-shaped vase; decorated in colored enamels with brocade bandings at mouth and shoulder, the neck with landscape occupied by an archer and youthful attendants; the body with interior scene, "A Mandarin's Reception." Mounted in *cuivre doré*, with scroll base in the Chinese style. Fitted for three electric lights. Has silk shade. (Vase restored.)

Height with shade, 32 inches.

98—CHINESE PORCELAIN LAMP

Otto Bernet, agt  
Ch'ien-lung Period

280. *Famille rose*; broad inverted pear-shaped vase; richly decorated with peony scrolls, symbols of the "Hundred Antiques" and small closely placed cloud scrolls on a rose-du-Barry ground and a band of blue spear-shaped motives at foot. Mounted in *cuivre doré* with finely scrolled base in the Chinese style. Fitted for two electric lights. Has silk shade.

Height with shade, 31 inches.

99—TWO CHINESE PORCELAIN LAMPS

Otto Bernet, agt  
K'ang-hsi Period

340. Inverted pear-shaped vase, with high foot and bulbous banded neck. Decorated in brilliant enamels with deeply scrolled green brocaded *j-ui* valance over delicate sprays of flowers, bands of leaves, scrolls and half-blossom motives. Mounted in *cuivre doré*, with open scrolled base in the Chinese style. Fitted for three electric lights. Have silk shades.

Height with shade, 32 inches.

100—CHINESE PORCELAIN LAMP

Mrs. A. Y. Biddle, Jr.  
Ch'ien-lung Period

165. Baluster-shaped vase; decorated in colored enamels with reserved peonies and asters amid many scrolls on a yellow ground. Mounted in *cuivre doré*, with molded circular base enriched with scrollings in the Chinese style. Fitted for two electric lights. Has silk shade.

Height with shade, 24 inches.

101—CHINESE DECORATED PORCELAIN LAMP

Otto Bernet, agt  
Ming Period

340. Broad inverted pear-shape; decorated in three-colored enamels with native boys playing amid peony scrolls. Mounted in *cuivre doré*, with scrolled base in the Chinese style. Fitted for three electric lights. Has silk shade.

Height with shade, 30 inches.



## First Afternoon

### 102—CHINESE PORCELAIN LAMP

*Paul Falkner.*  
K'ang-hsi Period

100. Oviform vase with flaring neck; decorated in fine cobalt-blue with mythical animals and bird amid cloud forms and a rocky landscape. Mounted in *cuivre doré*, with enriched molded base. Fitted for two electric lights. Has silk shade.

Height with shade, 31 inches.

### 103—CHINESE PORCELAIN LAMP

*Otto Bernet.*  
K'ang-hsi Period

230. Baluster-shaped vase; decorated with irregularly placed floral medallions in blue, white and red reserve on tan ground with white incuse flower scrolls. Mounted in *cuivre doré*, with scrolled base in the Chinese style. Fitted with two electric lights. Has silk shade.

Height with shade, 31 inches.

### 104—CHINESE PORCELAIN LAMP

*John A. J. Biddle, Jr.*  
Ming Period

340. Broad inverted pear-shaped vase; decorated in three-colored enamels with four-clawed dragon seeking the sacred pearl of power, amid cloud scrolls. Mounted in *cuivre doré*, with open scrolled base in the Chinese style. Fitted for two electric lights. Has silk shade.

Height with shade, 30 inches.

### 105—CHINESE PORCELAIN LAMP

*Otto Bernet.*  
K'ang-hsi Period

190. Beaker-shaped vase; decorated in colored enamels with varied groups of warriors with their banners flying. Mounted in *cuivre doré*, with open scroll base in the Chinese style. Fitted with three electric lights. Has silk shade.

Height with shade, 33 inches.

### 106—CHINESE PORCELAIN LAMP

*Charles Hershman*  
Ming Period

280. Broad inverted pear-shape; decorated in colored enamels with Feng-huangs flying amid cloud scrolls and blossoming peony sprays; red and green band of spear motives at foot. Mounted in *cuivre doré*, with scrolled base in the Chinese style. Fitted for two electric lights. Has silk shade.

Height with shade, 32 inches.

### 107—CHINESE PORCELAIN LAMP

*Otto Bernet.*  
Ch'ien-lung Period

190. Graceful elongated inverted pear-shaped vase; decorated in enamels with growing peonies and valance shoulder. Mounted in *cuivre doré*, with enriched molded square base. Fitted for electricity. Has silk shade.

Height with shade, 26½ inches.

First Afternoon

108—CHINESE PORCELAIN LAMP

Otto Bernet agt.  
Ch'ien-lung Period

210. Broad inverted pear-shaped vase; decorated in brilliant enamels with reserved sprays of peonies on a blue scrolled ground, band of *j-ui* spears at foot and floral paneled band at shoulder. Mounted in *cuivre doré*, with open scrolled base in the Chinese style. Fitted for two electric lights. Has silk shade.

Height, 26½ inches.

Mrs. A. G. Biddle Jr.

109—CHINESE PORCELAIN LAMP

Ming Period

210. Broad inverted pear-shape; decorated in three-colored enamels with scroll panels occupied by fish swimming amid flowers, *j-ui* motives at intersections, leaf motives at neck and foot. Mounted in *cuivre doré*, with scrolled base in the Chinese style. Fitted with two electric lights. Has silk shade.

Height with shade, 29½ inches.

110—CHINESE PORCELAIN LAMP

Otto Bernet agt.  
Ch'ien-lung Period

300. Graceful baluster-shaped vase; decorated in enamels with peonies growing from a rockery. Mounted in *cuivre doré* with enriched molded circular base. Fitted for electricity. Has silk shade.

Height with shade, 22 inches.

Paul Watkins.  
Ch'ien-lung Period

111—CHINESE PORCELAIN LAMP

115. Bottle shape; enriched with reserved lotus flowers and birds in light relief on a starch blue ground. Mounted in *cuivre doré*, with scrolled base in the Chinese style. Fitted for three electric lights. Has silk shade.

Height with shade, 31 inches.

A. J. Kalow.  
K'ang-hsi Period

112—CHINESE PORCELAIN LAMP

1000. Beaker-shaped vase; decorated in colored enamels with floral and key bandings at shoulder, the neck with mountainous landscape occupied by a group of archers, body with interior scene, "Paying Homage to a Mandarin." Mounted in *cuivre doré*, with scrolled base in the Chinese style. Fitted for three electric lights. Has silk shade.

Height with shade, 33½ inches.

CHINESE PORCELAIN AND POTTERY  
GARDEN SEATS AND JARDINIÈRES

113—TWO CHINESE PORCELAIN GARDEN SEATS

*Charles Herschov*  
Ch'ien-lung Period

210. Barrel shape; enriched in blue and white with bands of bosses amid reserved floral scrollings; the body with perforated medallions and symbols of the "Eight Elegant Accomplishments" amid all-over scrolling lotus sprays.

Height, 17 inches.

114—CHINESE CELADON JARDINIÈRE

*Paul Watkins*  
Ch'ien-lung Period

80. Broad pear-shape, with wide incurved short neck. Enriched with incised scrolling sprays of lotus, enclosed by wave motive banding. On three stump feet. Light even sea green glaze. Has carved wood stand.

Height, 9½ inches; diameter, 11½ inches.

115—CHINESE PORCELAIN JARDINIÈRE

*Paul Watkins*  
Ch'ien-lung Period

35. Gadrooned bason shape. Invested with a clear deepening starch-blue glaze.

Height, 8 inches; diameter, 15 inches.

116—CHINESE PORCELAIN JARDINIÈRE

*Mrs. A. J. Bridle Jr.*  
Ch'ien-lung Period

130. Deep straight-sided bowl-shape. Decorated in brilliant-colored enamels with intricate floral scrolled crowning border, and baskets and vases of flowers irregularly placed amid cloud scrolls.

Height, 12½ inches; diameter, 14 inches.

*From the collection of T. J. Larkin, Esq., London.*

117—CHINESE PORCELAIN JARDINIÈRE

*Chas. Herschov*  
K'ang-hsi Period

179. Drum shape. Decorated in blue with two four-clawed dragons seeking the sacred pearl of power amid cloud scrolls. Most interesting band of wave motives at foot. Pearl border at mouth.

Height, 14 inches; diameter, 15½ inches.

*From the collection of T. J. Larkin, Esq., London.*

First Afternoon

118—CHINESE PORCELAIN JARDINIÈRE

*C. H. Band.*  
Ch'ien-lung Period

200 Inverted bell-shape, with broad incurved foot. Decorated in brilliant-colored enamels with varicolored peony scrolls developing cloud scrolls as supplementary leafage; *j-ui* scroll border at foot.

Height, 10 inches; diameter, 18 inches.

From the collection of T. J. Larkin, Esq., London.

119—CHINESE PORCELAIN JARDINIÈRE

*Voron Robinson*  
K'ang-hsi Period

170 Deep bowl-shape, decorated in colored enamels with paneled green floral crowning border and deep pendent *j-ui* valance, enclosing red and green reserved floral motives; the body with feather sprays terminating in lotus blossoms, *j-ui* band at foot.

Height, 16 inches; diameter, 16¾ inches.

From the collection of T. J. Larkin, Esq., London.

120—CHINESE PORCELAIN CISTERN

*Charles Hershman*  
K'ang-hsi Period

100 Deep straight-sided bowl-shape. Enriched in blue and white with scroll-banded panels exhibiting elaborate Battle and Court Scenes; interrupted with reserved diapered borders of curiously mingling blossom and key-pattern motives. (Restored at foot.)

Height, 19 inches; diameter, 20½ inches.

121—CHINESE PORCELAIN WINE JAR

*Otto Berner agt*  
Ming Period

110 Crudely potted oviform body, with short neck. Enriched in deep blue with quaint rope valance of symbols at shoulder and *j-ui* band at foot; the body with open all-over scrollings of lotus flowers developing cloud scrolls as supplementary leafage. (Lip restored.)

Height, 20½ inches.

122—CHINESE CELADON JARDINIÈRE

*Paul Watkins*  
Ch'ien-lung Period

85 Deep bowl-shaped; enriched with pale sea-green bamboo stems, occasionally modeled with leaves and four varying reserved panels of blue and white landscapes with animals and figures.

Height, 19½ inches; diameter, 21¾ inches.

From the collection of T. J. Larkin, Esq., London.

## First Afternoon

### 123—CHINESE POTTERY JARDINIÈRE

*Chas. Hershon*  
Ming Period

*115.* Broad pear-shaped bowl, with wide round lip. Invested with a deep rich apple-green glaze.

Height, 16 inches; diameter, 23 inches.

### 124—CHINESE POTTERY INCENSE BURNER

*H. A. James*  
Ming Period

*150.* Rustic urn-shape; supported on tripod dragon-headed legs. Enriched in relief with *j-ui* valanced crown, scrolled frieze, loose flaring lug handles and rustic leaf-scrrolled body adorned with lotus flowers and dragons in Imperial yellow. Richly glazed in deep turquoise-blue. Carved wood cover and stand (terminal of cover missing).

Total height, 24 inches.

### 125—CHINESE POTTERY INCENSE BURNER

*H. A. James*  
Ming Period

*150.* Rusticated bulbous body with short neck, supported on tripod dragon legs, central shaft and scrolled triangular base. Enriched in relief with Imperial yellow dragons and flowers amid apple-green leafage. Carved cover with jade terminal and tripod stand. (Imperfect.)

Total height, 32 inches.

### 126—TWO CHINESE PORCELAIN CISTERNS

*Paul Wathkins*  
K'ang-hsi Period

*350.* Broad pear-shape, with wide flat molded mouth. Decorated in deep blue with bats and scrolls, "Symbols of Happiness," on flat lip, reserved pearl band under mouth and band of wave motives at foot; the body with innumerable happy "Dogs of Foo" playing with brocade balls amid varied cloud scrolls.

Height, 21 inches; diameter, 24 inches.

### 127—CHINESE POTTERY JARDINIÈRE

*Paul Wathkins*  
Ming Period

*85.* High tapering bowl-shape, with wide molded mouth and foot; *j-ui* scroll valance under mouth modeled in relief. Invested with a brilliant deepening trickled apple-green glaze.

Height, 19½ inches; diameter, 24 inches.

### 128—CHINESE PORCELAIN CISTERN AND STAND

*Otto Bernet*  
Ming Period

*190.* Shallow tapering sides, molded at lip; decorated in deep blue with lined bands at mouth and ferocious five-clawed dragons seeking the sacred pearl of power amid scrolled lotus sprays and cloud scrolls; large fire cracks at foot. Stand with five scrolled legs and shaped stretchers.

Height, 17 inches; diameter, 28 inches.



129—CHINESE PORCELAIN CISTERN AND STAND

*Mr. Dawson.*  
Ming Period

Broad mouth, with bulging slightly tapering sides. Decorated in deep blue with scroll leaf band at lip, quaint *j-ui* bandings at mouth and foot, the body with "Dogs of Foo" sporting with brocade balls tied with flowing bow-knotted ribbons. (Base restored.) Folding stand with six scrolled legs and round shelf stretcher.

Height, 24 inches; diameter, 30 inches.

130—TWO DECORATED CELADON JARDINIÈRES

*Frank Partridge.*  
Ch'ien-lung Period

Slightly expanding sides, formed of closely placed stems of bamboo; finished with a scalloped flange. Enriched with motives of growing bamboo and flowers in soft colors on a sea-green glaze. Folding stands, formed of two pivoted frames simulating bamboo stems.

Jardinières: Height, 13 $\frac{3}{4}$  inches; diameter, 24 inches.

Stands: Height, 19 $\frac{1}{2}$  inches.

131—CHINESE PORCELAIN CISTERN AND STAND

Ch'ien-lung Period

Broad pear-shaped bowl, with wide molded mouth. Decorated in blue and white with pear motives and *j-ui* valance at mouth. All-over highly conventionalized scrolled lotus sprays developing cloud scrolls as supplementary leafage; band of *j-ui* spears at foot. Open carved stand with six scrolled legs.

Height, 21 inches; diameter, 26 inches.

132—CHINESE PORCELAIN FISH BOWL AND STAND

K'ang-hsi Period

High straight sides. Decorated in deep blue and passages of rouge-de-fer with many varied fish swimming amid waves, scrolls, flowers and seaweed motives. Carved oak stand in eighteenth century French style; enriched molded circular top; supported on four leaf and claw legs, incurved paneled square plinth and ball feet.

Height, 19 inches; diameter, 22 inches.

133—CHINESE PORCELAIN FISH BOWL

*J. Rosenfield.*  
K'ang-hsi Period

Similar to the preceding, but with brown in place of rouge-de-fer; no stand.

## First Afternoon

### 134—CHINESE PORCELAIN JARDINIÈRE

*Mr. H. H. H. H.*  
K'ang-hsi Period

200. Deep straight-sided bowl-shape. Decorated in blue and passages of peachbloom, with many Dogs of Foo playing with beribboned brocaded balls; narrow crowning j-ui border. Metal lining for same.

Height, 19½ inches; diameter, 24 inches.

From the collection of T. J. Larkin, Esq., London.

### 135—TWO CHINESE PORCELAIN CISTERNS

*Otto Berner*  
K'ang-hsi Period

780. Broad pear-shape, with wide molded mouth. Decorated in rich blue, peachbloom and puce-yellow, with brocaded diapers on the flat mouth, key and floral diaper bands under lip and at foot. The body with vigorous all-over scrollings of beautiful peachbloom peonies and unusually intricately conventionalized leaves.

Height, 20 inches; diameter, 23½ inches.

### 136—TWO CHINESE PORCELAIN CISTERNS

*J. Rosenfield*  
K'ang-hsi Period

920. Deep pear-shaped bowls, with wide flat molded mouth. Decorated in deep blue and white with bats and scrolls on flat lip; reserved pearl band under mouth, rockery and wave forms at foot; the body with immense four-clawed dragons seeking the sacred pearl of power amid varied all-over cloud scrolls. (One restored and riveted.)

Height, 24 inches; diameter, 25 inches.

## MISCELLANEOUS OBJECTS

### 137—BRASS WINE EWER

*Keller, Lunar*  
Italian Renaissance

95. Molded oviform body, with dolphin spigot and dragon head upper spout; leaf-scrrolled handles adorned with quaint double female heads; circular molded foot and chained dome cover.

Height, 22 inches.

### 138—GILDED LEAD GARDEN GROUP

*Otto Berner, ag.*  
English Eighteenth Century

290. Cupid and Swan. Cupid seated on the back and clutching the swan's neck with his left arm, his right hand and head raised; he is garlanded with a floral wreath and his mouth is pursed up to exude a stream of water. The terminal for a small fountain.

Height, 36½ inches.

*First Afternoon*

139—BRONZE BUST

*Keller Funaro.*  
Late Italian Renaissance

70. Head of a poet, with curling hair; slightly inclined to right. Rich, deep green-brown patina. Supported on molded marbled wood base.

Height, 29 inches.

140—BRONZE BUST

*Keller Funaro.*  
Late Italian Renaissance

70. Head of an athlete. Similar to the preceding.

Height, 29 inches.

141—TWO STATUARY MARBLE STATUETTES

*Mrs. C. B. Dillingham.*  
Directoire Period

210. Nude standing figures of boy and girl; the boy holding a wounded bird, the girl with nest and three eggs. On circular plinths. (Bird imperfect.)

Heights, 29½ inches and 30½ inches.

EMBROIDERED AND VELVET CUSHIONS  
OF THE  
SIXTEENTH AND SEVENTEENTH CENTURIES

142—EMBROIDERED SATIN CUSHION

*C. R. Band.*  
Spanish Renaissance

40. Oblong; deep rose-red enriched in appliqué of tan linen and in basket stitch with leaf and husk scrollings, surmounted by a coronet and enclosing a Maltese cross. Trimmed with crimson fringe and particolored double tassels at corners.

24 inches by 19 inches.

143—TWO GENOESE VELVET CUSHIONS

*A. J. Halow.*  
Seventeenth Century

90. Square; lustrous cut and uncut rose crimson velvet, woven with bouquets supported by leaf scrolling. Trimmed with crimson fringe.

21 inches square.

144—GENOESE VELVET CUSHION

*Mrs. A. G. Pressinger.*  
Seventeenth Century

60. Similar to the preceding, but more lustrous in color.

145—GOLD NEEDLEWORK VELVET CUSHION

*Mrs. K. Yerhume.*  
Italian Renaissance

30. Oblong; jade-green velvet center enriched with gold and silver embroidered coat-of-arms; flanked with crimson velvet. Trimmed and paneled with crimson and gold gimp, and fringe.

18 inches by 13½ inches.

*First Afternoon*

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146—BROCADE CUSHION

*C. H. Band*  
*Louis XVI Period*

20. Oblong; deep damassé cream ground, woven in natural colors, with bouquet of iris and bluebells and surrounding poppy scrolls.

16 inches by 18 inches.

147—GENOESE CUT VELVET CUSHION

*Mrs. Edw. Brooks, Jr.*  
*Renaissance Period*

30. Oblong; woven in rose crimson cut and uncut velvet with infloretted pineapple motive amid scrollings on yellow silk ground. Trimmed with yellow tasseled fringe.

21 inches by 24 inches.

148—EMBROIDERED VELVET CUSHION

*C. F. Shallenour*  
*Italian Renaissance*

30. Square; close-pile rose-red velvet, central panel enriched with Gothic scrollings in yellow silk appliqués. Trimmed with tasseled yellow fringe.

20 inches square.

149—ROSE-RED VELVET CUSHION

*A. J. Halow*  
*Spanish Renaissance*

45. Square; paneled with patterned yellow silk galloon, the center enriched in appliqué with yellow silk scrolls and medallion occupied by the crowned symbol of St. Lorenz. Trimmed with yellow tasseled fringe.

20 inches square.

150—EMBROIDERED VELVET CUSHION

*Mrs. A. M. Wolf*  
*Italian Renaissance*

40. Oblong; crimson velvet, the center enriched with symbols of the "Passion." Executed in appliqué silks (worn condition). Paneled and trimmed with crimson and gold edging.

19 inches by 16 inches.

151—GENOESE VELVET CUSHION

*Mrs. J. D. Hall*  
*Seventeenth Century*

20. Jade-green velvet of fluctuating radiance. Paneled and trimmed with gold gimp and light green corner tassels.

24 inches square.

152—GENOESE VELVET CUSHION

*R. H. Maynard*  
*Seventeenth Century*

35. Silvery green velvet of rare radiance. Trimmed with light blue fringe.

32 inches by 31 inches.



*First Afternoon*

153—GENOESE VELVET CUSHION

*C. H. Band.*  
*Seventeenth Century*

35. Close-pile shimmering forest-green velvet. Paneled and trimmed with fan-patterned gold galloon and light green corner tassels.

38 inches by 23 inches.

*H. A. James.*  
*Renaissance Period*

154—FOUR GENOESE VELVET CUSHIONS

140. Woven in cut and uncut purple velvet with floral bouquet amid scrollings on golden yellow silk ground. Trimmed with particolored tasseled fringe.

Sizes (three), 22 inches square; (one), 18 inches by 24 inches.

155—GENOESE VELVET CUSHION

*Mr. Whitehouse*  
*Renaissance Period*

30. Lustrous shimmering grass-green velvet. Trimmed with open gold lace and green silk corner tassels.

16½ inches by 20 inches.

*R. H. Maynard.*  
*Italian Renaissance*

156—FOUR BLUE BROCADE CUSHIONS

40. Oblong; woven in cream and pink linen with complex central floral motives flanked by lily scrolls on shimmering azure blue silk grounds. Trimmed with blue linen galloon.

17 inches by 19½ inches.

*Ferargil*  
*Italian Renaissance*

157—THREE BLUE BROCADE CUSHIONS

51. Similar to the preceding. Variously trimmed with fringe.

19 inches by 20 inches.

*C. H. Band.*  
*Italian Renaissance*

158—GOLD-EMBROIDERED VELVET CUSHION

70. Oblong; lustrous rose-crimson velvet, enriched in center with bust of St. Jude within leaf-scrolled canopy. Paneled with yellow silk galloon; trimmed with fringe and colored corner tassels.

19 inches by 17 inches.

*Guilbert Perry.*  
*Seventeenth Century*

159—GENOESE VELVET COVER

55. Rich lustrous pile, fluctuating in the light from soft rose-crimson to almost a deep amethyst. Panels from a priest's robe, exhibiting the impress of ancient embroidery.

2 yards 2 inches by 1½ yards.

## First Afternoon

### 160—EMBROIDERED VELVET CUSHION

*Paul Watkins*  
*Italian Renaissance*

40. Oblong; soft rose-red velvet, enriched with two reversed anices embroidered with leaf scrollings in gold and crimson satin appliqué. Trimmed with deep silk fringe.

19 inches by 25 inches.

### 161—GOLD-EMBROIDERED CUSHION

*C. H. Bond*  
*Italian Renaissance*

70. Oblong; central panel of crimson satin enriched with scrolled medallion enclosing figure of Saint Cecilia, floral and fruit scrolls, partly in appliqué. Flanking panels of rose-crimson velvet. Trimmed with galloon and crimson fringe.

23 inches by 20 inches.

### 162—TUDOR NEEDLEWORK CUSHION

*Paul Watkins*  
*English Sixteenth Century*

35. Oblong; displaying a jardinière of scrolling flowers in soft colors on sapphire-blue ground; bordered by trailing vines on ivory ground. Executed in gros-point; trimmed with multicolored tasseled fringe.

19 inches by 17 inches.

### 163—TWO GOLD-EMBROIDERED CUSHIONS

*Mrs. H. H. Thompson*  
*Italian Renaissance*

45. Oblong; crimson satin; richly adorned with jardinière of lilies within wreath and leaf border, executed in cloth-of-gold appliqué. Trimmed with crimson silk fringe.

21 inches by 16 inches.

### 164—EMBROIDERED SATIN CUSHION

*Paul Watkins*  
*Italian Renaissance*

35. Oblong; rose-red satin enriched in appliqué of cloth-of-gold and colored silks, with husk wreath enclosing sacred cipher M. Trimmed with silk fringe.

20 inches by 15 inches.

### 165—EMBROIDERED VELVET CUSHION

*Leungil*  
*Italian Renaissance*

40. Oblong; lustrous wine-red velvet, adorned with a central panel of reversed pear-shape leaf and fruit scrolls; executed in yellow silk appliqué touched with silver and gold threads. Trimmed with crimson silk fringe.

15 inches by 22 inches.

*First Afternoon*

166—Two GENOESE VELVET CUSHIONS

*Sam Schepfs.*  
*Louis XIV Period*

80. Square; rose-red cut and uncut velvet, woven with double strapped cartouche enclosing floral scrolls and basketed panels on yellow grounds. Trimmed with tasseled yellow silk fringe.

22 inches square.

167—EMBROIDERED SATIN CUSHION

*Mrs. M. S. Malby.*  
*Renaissance Period*

120. Oblong; enriched with medallion, leaf scrollings and border of yellow, ivory and green silks appliqué on deep rose ground. Trimmed with silk fringe and gold and crimson corner tassels.

18 inches by 22 inches.

168—Two EMBROIDERED CUSHIONS

*Otto Bernet, ayt.*  
*Renaissance Period*

120. Similar to the preceding.

169—SIX VENETIAN BROCATELLE CUSHIONS

*Mrs. E. N. Stein.*  
*Sixteenth Century*

180. Oblong; woven with Gothic leaf ogivals enclosing dainty jardinières of flowers in yellow and apricot on silvery ivory ground. Trimmed with particolored fringe, and corner tassels.

Sizes (of four), 18 inches by 22 inches; (of two), 16 inches by 21½ inches.

170—Two GENOESE VELVET CUSHIONS

*Mrs. The Bride.*  
*Renaissance Period*

160. Oblong; woven in cut and uncut jaspé jade-green velvet, with acanthus-leaf husks and scrolls of tulips on an exquisite peach-cream silk ground. Trimmed and paneled with similar colored short fringe and corner tassels; back of peach-cream silk. Entirely in original condition.

18 inches by 20 inches by 21 inches.

171—Two GENOESE VELVET CUSHIONS

*G. F. Swift, Jr.*  
*Renaissance Period*

120. Similar to the preceding.

172—Two GENOESE VELVET CUSHIONS

*Remond & Mont*  
*Renaissance Period*

230. Oblong; woven in cut and uncut Botticelli green velvet with infloretted acanthus-leaf scrolls, flowers and cornucopia devices on soft apricot silk ground. Trimmed with multicolored fringe and corner tassels; straw silk back. In unusual original condition.

20 inches by 19 inches by 24½ inches.

## First Afternoon

*Coltuta Galleries.*

### 173—TWO GENOESE VELVET COVERS

*Seventeenth Century*

60. Oblong, with rounded ends. Lustrous soft apricot velvet. Paneled and trimmed with patterned gold galloon.

33 inches by 18 inches.

### 174—ITALIAN VELVET CUSHION

*Otto Bernst. ag.*  
*Renaissance Period*

60. Lustrous close-pile rose-red velvet. Trimmed with gold fringe and multi-colored silk tassels.

17½ inches by 20 inches.

### 175—TWO ITALIAN VELVET CUSHIONS

*H. Rosenw.*  
*Renaissance Period*

150. Lustrous fluctuating rose-crimson velvet. Trimmed with fringe and corner tassels. In original condition.

20½ inches by 24 inches.

### 176—TWO ITALIAN VELVET CUSHIONS

*C. F. Shallcross.*  
*Renaissance Period*

130. Similar to the preceding.

19½ inches by 21 inches.

### 177—NEEDLE-PAINTED VELVET CUSHION

*C. H. Band.*  
*Spanish Renaissance*

80. Oblong; rose-red velvet, paneled with gold galloon sustaining central figure of St. Peter standing within a scrolled cartouche. Trimmed with silk fringe.

22 inches by 19 inches.

### 178—THREE GENOESE VELVET CUSHIONS

*L. Long.*  
*Louis XIV Period*

130. Square; woven in cut and uncut crimson velvet with floral motives within strap arabesque scrollings on straw yellow silk fringe. One with plain velvet border.

19 inches, 20 inches and 23 inches square.

### 179—EMBROIDERED VELVET CUSHION

*C. H. Band.*  
*Spanish Renaissance*

45. Oblong; lustrous rose-crimson velvet; enriched in cloth-of-gold appliqués with leaf sprays. Trimmed with crimson festooned fringe.

23 inches by 18 inches.

### 180—GOLD-EMBROIDERED DAMASK CUSHION

*Sommers.*  
*Flemish Renaissance*

70. Square; crimson floral damask. Enriched with a flying figure of "The Announcing Angel"; solidly executed in colored silks and gold threads. Trimmed with silk fringe.

22 inches square.



## First Afternoon

### 181—TWO GENOESE VELVET CUSHIONS

*P. Calladare*  
Seventeenth Century

90. Woven with intricate bouquets of conventionalized flowers in cut and uncut crimson velvet on silk grounds. Trimmed with patterned gold galloon.

29½ inches by 25½ inches.

### 182—TAPESTRY CUSHION

*J. Rosenfield*  
Flemish Sixteenth Century

45. Oblong; central panel woven in dull colors on blue ground with sprays of flowers and fruit; trimmed with crimson fringe. Outer panels of rose-crimson velvet.

14 inches by 32 inches.

### 183—EMBROIDERED VELVET CUSHION

*Paul Franks*  
Italian Renaissance

45. Oblong; radiant close-pile rose-crimson velvet; central panel of crimson satin with baluster motives and floral scrolls in colored silks appliqué. Trimmed with silk fringe.

22 inches by 18 inches.

### 184—GOLD-EMBROIDERED VELVET CUSHION

*G. W. Band*  
Italian Renaissance

65. Square; rose-red velvet displaying a scrolled leaf and fruit medallion, executed in gold threads and colored silks. Trimmed with contemporary tasseled fringe and gold and crimson tassels at corners.

24 inches square.

### 185—EMBROIDERED SATIN CUSHION

*Mrs. G. W. Beck*  
Italian Renaissance

60. Oblong; enriched with medallion occupied by figure of a saintly bishop, within Gothic leaf scrollings on crimson ground. Trimmed with silk fringe and particolored corner tassels.

16½ inches by 22 inches.

### 186—NEEDLE-PAINTED VELVET CUSHION

*Mrs. A. H. Wolf*  
English Gothic

75. Oblong; deep wine-colored velvet paneled with galloon sustaining in the center, figure of St. Andrew standing under a canopy against a gold diapered ground. Trimmed with silk fringe and corner tassels.

19 inches by 17 inches.

### 187—TWO EMBROIDERED SATIN CUSHIONS

*Caracchio Bros.*  
Italian Renaissance

50. Oblong; enriched with fruit bouquet and scrolled cornucopias in yellow and cream silks appliqué. Trimmed with particolored fringe and crimson double corner tassels.

16½ inches by 23 inches.

## First Afternoon

### 188—TWO EMBROIDERED VELVET CUSHIONS

*Paul Watkins.*  
Italian Renaissance

30. Similar to the preceding.

### 189—GOLD-EMBROIDERED CUSHION

*Mrs. H. S. Maltby.*  
Italian Sixteenth Century

60. Oblong; rose-red satin enriched in yellow and cream silk appliqué with finely leaf-scrrolled medallion occupied by bifurcated coronetted shield. Trimmed with yellow fringe.

23 inches by 16 inches.

### 190—ROSE-RED VELVET CUSHION

*Paul Watkins.*  
Spanish Renaissance

25. Oblong; enriched with central panel of ivory cloth-of-gold, bearing stellate medallions of the velvet appliqué. Trimmed with fringe; contemporary red floral damask back.

21 inches by 18 inches.

### 191—TWO GOLD-EMBROIDERED CUSHIONS

*C. H. Baud.*  
Italian Renaissance

120. Oblong; rose-red velvet; center enriched with jardinière and leaf-scrrolled dolphins in yellow silks appliqué. Paneled and trimmed with crimson and gold edging.

14 inches by 25 inches.

## VELVETS, BROCADE AND DAMASKS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

### 192—SILVER BROCADE COVER

*C. H. Baud.*  
Louis XV Period

30. Lustrous rose-du-Barry ground, enriched with trailing water leafage and flowers forming irregular panneaux enclosing miniature landscapes each displaying a mosque amid trees. Trimmed with open silver lace. Rare weaving.

1½ yards by 20½ inches.

### 193—AMETHYST VELVET MAT

*Paul Watkins.*  
Italian Renaissance

12. 50. Oblong, with round corners; shimmering close-pile velvet, impressed with the mark of previous embroidery. Trimmed with gold lace.

26 inches by 21 inches.

*First Afternoon*

194—EMBROIDERED VELVET CENTER

*Mrs. H. Ward.*  
Spanish Renaissance

25. Large floral patterned crimson damask; finished with narrow velvet Vandyke points, enriched with floral scrolls in yellow cloth-of-gold appliqué. Trimmed with gold galloon and fringe at points. (Damask worn and torn.)

2¼ yards by 20 inches.

195—GENOESE VELVET TABLE CENTER

*Sommers.*  
Sixteenth Century

30. Old-red velvet; trimmed with crimson and gold edging.

33 inches by 11 inches.

196—VELVET TABLE CENTER

*Mrs. E. K. Robinson.*  
Italian Sixteenth Century

15. Similar to the preceding; also paneled with similar edging.

33 inches by 11½ inches.

197—GENOESE VELVET TABLE CENTER

*C. F. Shallcross.*  
Sixteenth Century

25. Similar to preceding; trimmed with fringed edging.

33 inches by 11½ inches.

198—TWO VELVET TABLE CENTERS

*Mrs. Louis Long.*  
Italian Sixteenth Century

35. Dull-toned ruby velvet. Trimmed with crimson and gold edging of the period.

33 inches by 12 inches.

199—ROSE-RED VELVET COVER

*Paul Watkins.*  
Italian Renaissance

20. Close-pile, lustrous velvet, banded and trimmed with crimson and gold edging.

24 inches by 16 inches.

200—ITALIAN VELVET COVER

*C. H. Band.*  
Sixteenth Century

50. Lustrous rose-red velvet. Paneled and trimmed with patterned gold galloon.

1 yard by 20 inches.

201—ITALIAN VELVET COVER

*Mrs. H. Ward.*  
Renaissance Period

30. Lustrous rich rose-crimson velvet. Paneled with fan-patterned open silver lace.

1 yard 15 inches by 21 inches.

*First Afternoon*

202—VELVET AND DAMASK TABLE CENTER

*Mrs. N. Doubleday,  
Italian Sixteenth Century*

30. Lustrous jaspé grass-green velvet center panel; bordered with the same colored damask, woven with small jardinières within leaf ogivals.  
17. Trimmed with gold galloon and fringe at the ends.

2⅓ yards by 12¾ inches.

*R. H. Maynard!  
Louis XVI Period*

203—BROCADE TABLE CENTER

35. Displaying flowing ivory ribbons caught by tiny florets and enclosing sprays of flowers; on a broad-ribbed delicate sky-blue ground. Trimmed with open silver lace.

1 yard 16 inches by 19 inches.

*P. Calladore,  
Arabic Seventeenth Century*

204—GOLDEN YELLOW VELVET PANEL

40. Soft pile velvet fluctuating to almost orange. Trimmed with patterned gold galloon. Lined with same velvet.

Height, 38 inches; width, 18½ inches.

*C. W. Band.  
Venetian Gothic*

205—BROCATELLE TABLE CENTER

50. Richly woven in ivory and crimson with leaf scrolls and trailing vines enclosing intricate pomegranate devices on golden yellow ground. Pan-eled and trimmed with silk galloon and lattice fringe on the ends.

3 yards 3 inches by 23 inches.

*C. W. Band.  
Italian Renaissance*

206—ROSE-CRIMSON VELVET COVER

50. Lustrous velvet; paneled with narrow border of tan and black floral velvet. Trimmed with patterned yellow silk galloon and silver fringe at the ends.

1⅔ yards by 32 inches.

*Mrs. G. W. Peck!  
Italian Renaissance*

207—EMBROIDERED VELVET COVER

40. Wine-colored velvet center enriched in appliqué with Gothic leaf scroll-ings and jardinières of fruit; flanking panels of spring-green damask patterned with leaf scrollings and imbrications. Trimmed with crimson and gold galloon and edging.

1 yard 16 inches by 24 inches.



*First Afternoon*

208—GOLD-EMBROIDERED CENTER

*Paul Watkins*  
*Spanish Renaissance*

75. Spring-green floral damask with rose-crimson velvet center panel; enriched in cloth-of-gold appliqué with entwining acanthus leaves. Trimmed with gold galloon and deeply latticed gold fringe over crimson at the ends.

2½ yards by 18 inches.

209—VELVET DAMASK TABLE CENTER

*Miss H. Wood*  
*Italian Renaissance*

30. Center of silvery green damask woven with bouquets within leaf ogivals; finished at ends with darker velvet points embossed with fleurs-de-lis and scrolls. Trimmed with silver galloon.

1 yard 31 inches by 19½ inches.

210—GENOESE VELVET TABLE CENTER

*Mrs. M. Monte*  
*Seventeenth Century*

50. Rose-red damask, woven with bouquets and large leaf-scrolled ogivals. Finished at ends with cut and uncut floral velvet Vandyke points. Trimmed with grape and vine patterned gold galloon and gold fringe at the points.

3 yards 32 inches by 22½ inches.

211—NEEDLEWORK AND DAMASK COVER

*Paul Watkins*  
*French Sixteenth Century*

75. Central ivory gros-point panel, displaying in rich soft colors Gothic entwined rustic leaf stems and guilloche borders; flanked by green floral damask. Trimmed with gold galloon and green fringe on the ends.

1 yard 26 inches by 26 inches.

212—TWO SCUTARI VELVET PANELS

*H. J. Hall*  
*Seventeenth Century*

60. Woven in green and crimson with oval central leaf and husk medallion, border of leaf scrolls, pomegranates and flowers on a shot silver and yellow ground.

Height, 49½ inches; width, 23 inches.

213—THREE SCUTARI VELVET PANELS

*H. J. Hall*  
*Seventeenth Century*

90. Woven in rich colors with oval floral bouquet within formal strap scrollings, chevron borders and extra floral end borders; on golden yellow grounds.

Height, 48 inches; width, 25 inches.

## First Afternoon

### 214—GENOESE VELVET CENTER

*Paul Watkins*  
Early Renaissance

65. Displaying intricate floral heart-shaped motives bordered with scrolled pomegranates in ruby-red, cut and uncut velvet on a silvery ivory satin ground. Bordered with crimson damask and trimmed with lattice silk fringe at ends.

2 yards 19 inches by 28 inches.

### 215—EMBROIDERED VELVET CENTER

*Mrs. A. C. Kiedel*  
Spanish Renaissance

80. Ruby-red velvet; the center enriched on cloth-of-gold with stellate appliqué medallions of velvet. Trimmed with two varied patterns of gold galloon and silk fringe at the ends.

2¾ yards by 24 inches.

### 216—EMBROIDERED VELVET TABLE CENTER

*C. H. Band*  
Spanish Renaissance

55. Lustrous rose-crimson velvet; paneled with gold galloon sustaining central band of cloth-of-gold enriched with appliqué stellate medallions of velvet. Trimmed at ends with crimson fringe.

Length, 1 yard 33 inches; width, 24 inches.

### 217—EMBROIDERED VELVET TABLE CENTER

*C. H. Band*  
Spanish Renaissance

80. Lustrous rose-crimson velvet with central panel of cloth-of-gold enriched with scrolled stellate medallions in velvet appliqué. Trimmed with gold galloon and crimson fringe on the ends.

2 yards 8 inches by 24½ inches.

### 218—EMBROIDERED VELVET CENTER

*Mrs. G. F. Swift*  
Spanish Renaissance

91. Rose-crimson fluctuating velvet with central panel of cloth-of-gold enriched with velvet stellate medallions. Trimmed with gold galloon and silk fringe at the ends.

2¾ yards by 24 inches.

### 219—BROCADE TABLE COVER

*Paul Watkins*  
Louis XV Period

45. Richly woven with pale blue trailing ribbon bearing bouquets of flowers alternating with miniature landscapes sheltering swan; floral diapered ground of light and dark green. Trimmed with fan-patterned gold lace.

1 yard 30 inches by 1 yard 5 inches.

*First Afternoon*

*Mrs. Edley Shuster*  
*Italian Renaissance*

220—FOUR BROCATELLE TABLE CENTERS

80. Golden yellow silk grounds; woven with finely conventionalized lily scrolls, leaf and blossom borders. Trimmed at ends with gold fringe.

*Lengths, 2½ yards; widths, 9½ inches.*

*Mrs. A. M. Wolf*  
*Spanish Renaissance*

221—EMBROIDERED VELVET TABLE CENTER

70. Rose-crimson floral damask center trimmed with galloon and finished at the ends with Vandyke velvet points; the points enriched in cloth-of-gold appliqué with floral arabesque scrollings and deep fringe.

*Length, 3 yards 2 inches; width, 21½ inches.*

*Mrs. A. E. Pressinger*  
*Italian Renaissance*

222—EMBROIDERED DAMASK TABLE CENTER

50. Rose-crimson floral damask center; finished with crimson satin panels enriched with coronetted medallions and leaf scrolls in appliqué linen and gold thread. Trimmed with crimson and gold gimp and silk fringe at the ends.

*2 yards 6 inches by 21½ inches.*

*Mrs. H. C. Thompson*  
*Italian Renaissance*

223—VELVET AND DAMASK CENTER

65. Rose-crimson damask; woven with boldly scrolled floral ogivals; finished at ends with cut and uncut velvet Vandyke points, patterned with floral bouquets. Trimmed with gold galloon and fringe at points.

*3 yards 10 inches by 21 inches.*

*Mrs. A. Stamm*  
*Italian Renaissance*

224—VELVET AND DAMASK CENTER

40. Brilliant rose-crimson damask woven with pomegranate and leaf-motivated ogivals. Finished at ends with gold galloon and rose-red velvet panels trimmed with lattice fringe.

*12⅓ yards by 18½ inches.*

*Mrs. St. Gyr*  
*Spanish Renaissance*

225—EMBROIDERED VELVET VALANCE

35. Lustrous rose-crimson velvet; enriched in appliqué with festooned leaf scrollings of yellow cloth-of-gold Vandyke points, trimmed with gold fringe.

*Length, 1⅓ yards; depth, 13 inches.*

*First Afternoon*

226—GOLD-EMBROIDERED VELVET LAMBREQUIN

*Mrs. H. Ward.*  
*Italian Renaissance*

70. Lustrous rose-crimson velvet. Trimmed with gold galloon displaying scrolls and leaf devices. Scalloped foot finished with deep gold fringe.

*Length, 2¾ yards; depth, 15 inches.*

227—GENOESE VELVET LAMBREQUIN

*P. Battadori*  
*Sixteenth Century*

45. Lustrous rose-crimson velvet. Composed of five Vandyke points; paneled and trimmed with gold galloon and deep fringe.

*Length, 1 yard 30 inches; depth, 16 inches.*

228—THREE VELVET LAMBREQUINS

*Mrs. H. Ward*  
*Italian Sixteenth Century*

45. Ruby-crimson velvet with scalloped foot; enriched with double bandings of wide gold galloons.

*Lengths, 2 yards 15 inches, 2 yards 8 inches and 1 yard 28 inches; depths, 19 inches.*

229—VELVET LAMBREQUIN

*P. Battadori*  
*Italian Renaissance*

45. Close-pile, old-red velvet; enriched with gold lattice fringe at foot and on end.

*Length, 2¾ yards; depth, 25 inches.*

230—EMBROIDERED VELVET PORTIÈRE

*Mrs. H. Ward*  
*Italian Seventeenth Century*

45. Deep lustrous rose-crimson velvet; bordered on three sides with scrolled leafage and shell motives in cloth-of-silver appliqué. Trimmed at foot with deep gold fringe and galloon.

*Length, 2 yards 31 inches; width, 1 yard 10 inches.*

231—TWO VELVET LAMBREQUINS

*Mrs. A. H. Wolf.*  
*Italian Renaissance*

70. Close-pile rose-crimson velvet. Tri-paneled and trimmed with patterned gold galloon. Finished with gold fringe.

*Length, 2 yards 15 inches; depth 18 inches.*

232—FIVE VELVET LAMBREQUINS

*Warren Smadbeck*  
*Italian Renaissance*

100. Lustrous ruby-red velvet. Enriched with double appliqué of gold galloon at scalloped foot. Finished with gold fringe.

*Length, 1 yard 6 inches; depth, 10 inches.*



*First Afternoon*

233—FLORAL CHINTZ COVERLET

*N. C. Lawrence.*  
*Early Portuguese*

60. Printed with clusters of brilliant flowers on ribbed ivory ground. Finished with deep flounces of white floral muslin.

*Total size, 3½ yards by 2 yards 29 inches.*

234—CRIMSON DAMASK COVERLET

*Otto Bennet, cgt.*  
*Italian Renaissance*

70. Displaying large infloretted floral devices within varied vine and scroll ovals. Heavy weaving; four well-matched breadths.

*2⅔ yards by 2 yards 7 inches.*

235—GREEN DAMASK COVERLET

*Mrs J. Ford.*  
*Italian Seventeenth Century*

40. Lustrous Botticelli green, woven with an unusual pattern of outlined medallions, enclosing varied bouquets on a ground pounced with minute fleurs-de-lis. Trimmed on three sides with a Vandyke flounce, defined with yellow silk galloon. (Small hole in center.)

*Total length, 2 yards 14 inches; width, 2 yards 6 inches.*

236—DAMASK BED SET

*Mr. Dawson.*  
*Italian Renaissance*

140. Two curtains and coverlet. Pale Copenhagen blue damask woven with infloretted leaf ovals enclosing bouquets. Trimmed with silk fringe to match.

*Coverlet, 2 yards 4 inches by 1 yard 30 inches.*

*Curtains, 2½ yards by 1 yard 5 inches.*

237—TWO SATIN PORTIÈRES AND LAMBREQUINS

*Mrs J. Ford.*  
*Early Nineteenth Century*

60. Rich ivory-tan Roman satin embroidered in pastel colored silks on an embroidery machine, with large blossoming tree, basket of flowers and borders of flower garlands entwined with meandering vines of palm leaves. Lambrequin with similar border. Satin in slightly worn condition.

*Portières: Length, 4 yards 29 inches; width, 1 yard 32 inches.*

*Lambrequin: Length, 4 yards 15 inches; depth, 1 yard.*



# SECOND AFTERNOON'S SALE

TUESDAY, NOVEMBER 16, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

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## NEEDLEWORK AND VELVET CUSHIONS OF THE SIX-TEENTH AND SEVENTEENTH CENTURIES

### 238—EMBROIDERED VELVET CUSHION

*Mrs. Edwin Brooks Jr.*  
*Italian Renaissance*

45. Oblong; emerald green velvet center embellished with a coronetted and cartouched coat-of-arms and eagle supporters; worked in gold and silver. Surrounding panels of crimson velvet, paneled and trimmed with crimson and gold edging.

18 inches by 13 inches.

*Paul Rathbun*  
*Italian Renaissance*

### 239—EMBROIDERED VELVET CUSHION

50. Oblong; central crimson damask panel, displaying a Cardinal's coat-of-arms and finished with open silver lace; flanking panels of jade-green velvet embossed with arched fleurs-de-lis. Trimmed with tasseled green fringe.

17 inches by 20 inches.

*Otto Bernet agt*  
*Spanish Renaissance*

### 240—EMBROIDERED VELVET CUSHION

50. Square; rose crimson velvet; paneled with gold scalloped lace, the center enriched in cloth-of-gold appliqués with scrolled floral motives. Trimmed with crimson and gold corner tassels and fringe.

22 inches square.

*Otto Bernet agt*  
*Spanish Renaissance*

### 241—GOLD-EMBROIDERED VELVET CUSHION

50. Square; fluctuating rose-crimson velvet, paneled with gold lace; center occupied by a Vandyke point enriched with cloth of gold appliqués. Trimmed with silk fringe and corner tassels of crimson and gold.

21½ inches square.

## Second Afternoon

### 242—TWO STUART TAPESTRY CUSHIONS

*Otto Bernet*  
*Seventeenth Century*

460. Square; displaying interlocking sprays of typical English flowers; woven in crimsons, dull tans, ivories and yellows on a deep sapphire-blue ground. Trimmed with multicolored tasseled fringe.

19½ inches square.

### 243—TWO AMETHYST VELVET CUSHIONS

*Casper Whitney*  
*Italian Sixteenth Century*

160. Oblong; lustrous jaspé velvet enriched in appliqué of colored satins with fine Gothic leaf scrollings, festooned cartouche, staff and leaf border. Trimmed with original particolored tasseled fringe; contemporary floral cloth-of-gold brocade back.

22 inches by 18 inches.

### 244—TWO GENOESE VELVET CUSHIONS

*Otto Bernet*  
*Renaissance Period*

90. Oblong; woven in cut and uncut rose-crimson velvet with conventional floral bouquets within elaborate scrollings on crimson silk ground. Trimmed with silk fringe.

20 inches by 28 inches.

### 245—TWO GENOESE VELVET CUSHIONS

*Otto Bernet*  
*Renaissance Period*

110. Similar to the preceding.

### 246—TWO GENOESE VELVET CUSHIONS

*H. M. Kings*  
*Renaissance Period*

120. Similar to the preceding.

### 247—TWO GENOESE VELVET CUSHIONS

*Otto Bernet*  
*Renaissance Period*

110. Square; jaspé purple cut and uncut velvet, woven with bouquet of lilies within fine leaf scrolling on old yellow silk grounds. Trimmed with particolored fringe.

22 inches square.

### 248—GOLD-EMBROIDERED VELVET CUSHION

*A. J. Kobler*  
*Italian Renaissance*

10. Square; wine-red oblong central panel, enriched with figure of St. Bartholomew standing under a floral canopy; red velvet outer panels.

22 inches square.



Second Afternoon

249—NEEDLE-PAINTED VELVET CUSHION

*Mrs. A. L. Lewenstein*  
*Spanish Renaissance*

80. Oblong; lustrous ruby velvet, paneled with patterned gold galloon sustaining central oval medallion, enclosing figures of the Virgin and Child. Trimmed with crimson silk fringe.

21 inches by 19 inches.

*A. J. Kobler.*  
*Italian Renaissance*

250—NEEDLE-PAINTED VELVET CUSHION

135. Oblong; lustrous rose-velvet, paneled with patterned gold galloon sustaining central figure of a saint seated within an elaborate arched niche. Trimmed with particolored lattice fringe.

22 inches by 21 inches.

*Paul Watkins*  
*English Sixteenth Century*

251—TUDOR NEEDLEWORK CUSHION

85. Oblong; gros-point, central blue panel displaying bouquet of flowers in soft colors, surrounded by trailing vines on deep ivory grounds. Trimmed with multicolored tasseled fringe.

18 inches by 17 inches.

*Keeble.*

252—TUDOR NEEDLEWORK CUSHION

*English Sixteenth Century*

75. Similar to the preceding; with jardinière of flowers.

16 inches square.

*Otto Bernet agt*  
*English Sixteenth Century*

253—TUDOR NEEDLEWORK CUSHION

90. Oblong; petit- and gros-point, displaying hound and flowering plants beneath a fruit tree; floral border; executed in dull tones on tan-brown ground. Trimmed with multicolored tasseled fringe.

15 inches by 13½ inches.

*Paul Watkins*  
*English Sixteenth Century*

254—TUDOR NEEDLEWORK CUSHION

105. Similar to the preceding. The landscape panel with hound and rabbit; floral border.

18 inches by 16 inches.

*Otto Bernet agt*  
*English Sixteenth Century*

255—TUDOR NEEDLEWORK CUSHION

100. Oblong; petit- and gros-point, displaying central panel occupied by a flower-decked landscape animated by hound following a wild duck and crested by habitations; brown border of floral and fruit scrollings. Executed in rich soft colors. Trimmed with multicolored tasseled fringe.

19 inches by 17 inches.

## Second Afternoon

### 256—GOLD NEEDLEWORK VELVET CUSHION

*Mrs. Louis Long.*  
Italian Renaissance

83. Oblong; shimmering rose-crimson velvet, enriched with two reversed amices displaying floral medallions flanked by Gothic leafage in gold, silver and colored silks. Trimmed with fine gold and crimson corner tassels.

19 inches by 28 inches.

### 257—NEEDLE-PAINTED VELVET CUSHION

*M. H. Magnard.*  
Italian Renaissance

100. Square; lustrous wine-color velvet, enriched with vertical panel of gold-embroidered leaf scrolls sustaining a rondel occupied by figures of the Virgin and Child. Trimmed with silk edging.

18 inches square.

### 258—TWO ROSE-CRIMSON VELVET CUSHIONS

*Mrs. Genge.*  
Spanish Renaissance

170. Oblong; displaying central panel enriched in cloth-of-silver and gold appliqué with medallioned cartouche bearing quartered floriated cross and scrolled leafage. Trimmed with silk fringe.

24 inches by 19 inches.

### 259—TWO TUDOR NEEDLEWORK CUSHIONS

*Otto Bernet agt*  
English Sixteenth Century

290. Square; central pale blue panels displaying respectively a stag and a goat sheltered by flowering and fruiting trees; triple yellow floral border. Trimmed with multicolored tasseled fringe.

17½ inches square.

### 260—NEEDLEWORK CUSHION

*Otto Bernet agt*  
French Seventeenth Century

480. Square; depicting a country fair. In the foreground of a wooded, hilly landscape are four peasants, two with baskets of produce, the other two chaffering before a trestled table occupied by further baskets of edibles. Finely executed in petit, gros-point and rare Point St. Cyr in brilliant colors; trimmed with tasseled Vandyke blue silk fringe.

15 inches by 16 inches.

### 261—NEEDLEWORK CUSHION

*Otto Bernet agt*  
French Seventeenth Century

340. Similar to the preceding. Depicting a group of courtly merrymakers grouped at and near a table spread under fruiting trees.

### 262—NEEDLEWORK CUSHION

*Otto Bernet agt*  
French Seventeenth Century

410. Similar to the preceding. Depicting a gallant paying homage to his lady, under the shelter of trees; another couple is nearby in conversation.

Second Afternoon

*Olto Benet col*  
French Seventeenth Century

263—NEEDLEWORK CUSHION

450. Similar to the preceding. Depicting classic scene. A queenly figure standing in landscape with trees, blessing her kneeling daughter, while a warrior stands beyond.

*R. H. Maynard*  
Italian Renaissance

264—GOLD NEEDLEWOK VELVET CUSHION

70. Oblong; rose-red velvet enriched with central symbolic rayed medallion and corner frogs in gold and silver. Paneled with patterned gold galloon. Trimmed with silk fringe.

20 inches by 23 inches.

265—TWO ROSE-CRIMSON VELVET CUSHIONS

160. Oblong; enriched in appliqué silks and gold threads with floral wreath and scrolls, enclosing symbolic figure of "The Lamb"; staff and leaf border. Trimmed with patterned gold galloon, silk fringe, crimson and gold tassels at corners.

*Olto Benet col*  
Italian Renaissance

25 inches by 20 inches.

266—NEEDLE-PAINTED VELVET CUSHION

90. Square; old-red velvet with central panel displaying St. John the Divine standing under a canopy of scrolled leafage in gold and silver threads.

*A. J. Halow*  
Flemish Renaissance

22 inches square.

267—TWO NEEDLE-PAINTED VELVET CUSHIONS

180. Square; lustrous red velvet, enriched with central panels of saint standing under a floral canopy. Executed in silver and gold threads and colored silks on dull wine-colored velvet.

*Collector's Galleries*  
Italian Renaissance

23 inches square.

268—TWO NEEDLE-PAINTED VELVET CUSHIONS

210. Similar to the preceding.

*Paul Watkins*  
Italian Renaissance

269—TUDOR NEEDLEWORK CUSHION

60. Square; the center occupied by petit- and gros-point panel in soft colors, displaying a conventionalized fruit tree harboring a squirrel and at its foot a recumbent stag and hedgehog. Border of blue-black cloth embroidered in silks with scrolled carnations and pomegranate motives. Trimmed with multicolored fringe.

*Paul Watkins*  
English Eighteenth Century

15 inches square.

## Second Afternoon

### 270—TWO EMBROIDERED VELVET CUSHIONS

*Otto Bernet, agt*  
Italian Renaissance

380 Oblong; rose-crimson enriched with cartouche and leaf scrollings in colored silks and gold threads. One with plain velvet, other with entwined ribbon border. Trimmed with silk fringe.

21 inches by 14 inches.  
*Paul Watkins*  
Italian Renaissance

### 271—GOLD-EMBROIDERED CUSHION

148 Oblong; lustrous jade-green, enriched with stellate medallion and arabesque leaf scrollings in golden yellow silk appliqué and gold threads. Trimmed with deep silk fringe and yellow corner tassels.

22 inches by 18 inches.

## NEEDLEWORK AND GENOESE VELVETS OF THE SIX-TEENTH AND SEVENTEENTH CENTURIES

### 272—NEEDLEWORK AND VELVET COVER

*Dudley D. Sishes*  
Tudor Period

65 Composed of three lustrous turquoise green velvet panels interrupted and bordered by bands of gros point displaying English floral and fruiting vines in soft rich colors on tawny brown grounds.

30 inches by 28 inches.

### 273—GENOESE CUT-VELVET COVER

*Otto Bernet, agt*  
Italian Seventeenth Century

70 Rose-crimson cut and uncut velvet; woven with large floral motives amid scrollings. Paneled with narrow border of earlier yellow brocatelle. Trimmed with galloon and crimson and gold lattice fringe at the ends.

1 yard 22 inches by 28 inches.

### 274—GENOESE CUT-VELVET COVER

*Paul Watkins*  
Renaissance Period

40 Rose-crimson; women with dainty leaf-scrrolled infloretted floral bouquets in cut and uncut velvet. Trimmed with pomegranate patterned galloon.

37 inches by 35½ inches.

### 275—GENOESE VELVET CENTER

*Austin, agt*  
Early Renaissance Period

95 Spring-green floral damask with central panel of cloth-of-gold velvet, woven in cut and uncut green with dainty leaf-scrrolled floral motives. Trimmed with narrow galloon and deeply latticed gold fringe over crimson at the ends.

2¼ yards by 17½ inches.



Second Afternoon

276—GENOESE VELVET CENTER

*Otto Bernet agt*  
Renaissance Period

80. Ruby velvet with an amethyst sheen. Banded with gold and silver galloon and trimmed with gray silk fringe at the ends.

2 yards 22 inches by 19 inches.

277—AMETHYST VELVET CENTER

*G. Howardt.*  
Italian Renaissance

75. Close-pile lustrous velvet; paneled with diamond patterned gold and silver galloon. Trimmed with gray silk fringe at the ends.

2 $\frac{2}{3}$  yards by 19 inches.

278—GENOESE VELVET CENTER

*Collectors Galleries.*  
Renaissance Period

60. Rose-crimson velvet of rare radiance; finished at ends with Vandyke points of cut and uncut velvet, woven with large conventionalized floral bouquets. Trimmed with gold galloon and fringe at points.

2 yards by 21 inches.

279—CRIMSON VELVET TABLE CENTER

*Mrs. Edna Brooke Jr.*  
Italian Renaissance

55. Lustrous heavy-pile velvet; finished with lozenge points of grass-green cut and uncut floral velvet at ends, the points dented on their inner edges. Trimmed with gold galloon and fringe.

1 yard 20 inches by 18 inches.

280—NEEDLEWORK TABLE COVER

*R. H. Maynard.*  
English Renaissance

45. Solid cream basketwork field, enriched in pastel-colored silks with Gothic arched center panel bearing at crown the "Dragon of St. George," bird and fruit at foot. Beautiful scroll border, bearing typical English flowers. Trimmed with silver and cream silk fringe.

1 yard 2 inches by 26 $\frac{1}{2}$  inches.

281—CLOTH-OF-GOLD AND DAMASK CENTER

*Otto Bernet agt*  
Early Spanish Renaissance

105. Rose-crimson damask, woven with coronetted imbricated and floral banded ogivals, enclosing intricate pomegranate and floral bouquets. Narrow yellow cloth-of-gold borders, finished with crimson and gold edging.

2 yards 21 inches by 22 inches.

## Second Afternoon

### 282—EMBROIDERED VELVET TABLE CENTER

*Mrs. Jonathan*  
Spanish Renaissance

Long central panel of rose-crimson floral damask, finished at ends with two crimson velvet Vandyke points, enriched in cloth-of-gold appliques with floral devices and husk-festoons. Trimmed with gold galloon and fringe.

Length, 3 yards 2 inches; width, 20 inches.

### 283—EMBROIDERED VELVET TABLE CENTER

*Casper Whitney*  
Spanish Renaissance

Similar to the preceding.

### 284—GOLD NEEDLEWORK VELVET COVER

*Mrs. Jonathan*  
Italian Renaissance

Close-pile rose-red velvet; enriched with two reversed amices which display monogramed medallions and floral scrolls. Trimmed with heavy silk fringe.

31 inches by 26 inches.

### 285—GOLD NEEDLEWORK VELVET COVER

*Paul McKinnis*  
Italian Renaissance

Close-pile emerald green velvet; enriched with two reversed amices which display monogramed medallions and leaf scrolls. Trimmed with yellow silk fringe.

23½ inches square.

### 286—GOLD-EMBROIDERED VELVET CENTER

*A. J. Kohler*  
Italian Renaissance

Lustrous ruby velvet; central panel displaying Gothic ogivals and leaf-scrolled border, finished with bands simulating galloon. Trimmed with ribbon-patterned gold galloon and crimson fringe at the ends.

3 yards 3½ inches by 22 inches.

### 287—GOLD-EMBROIDERED VELVET CENTER

*Mrs. John H. Platter*  
Italian Renaissance

Similar to the preceding.

### 288—GOLD NEEDLEWORK VELVET COVER

*Mrs. John H. Ryan*  
Italian Renaissance

Lustrous wine-red velvet; enriched with central panel embroidered with gold scallop shells, scrolls and coronets. Bordered with appliqué scrolled leafage. Trimmed with gold galloon and silk fringe at the ends.

2½ yards by 21½ inches.

Second Afternoon

289—NEEDLE-PAINTED PANEL

*J. Rosenfield.*  
English Renaissance

80. Minutely worked with many figures and divided into two scenes by a central fluted column which is a feature of both architectural settings. At right, Esther before the throne of Ahasuerus; at left, Esther at Ahasuerus' banquet.

Height, 23 inches; length, 31 inches.

290—VELVET AND DAMASK TABLE CENTER

*M. D. Hetherill*  
Italian Renaissance

80. Brilliant floral green damask center panel trimmed with gold galloon and flanked by deep green velvet embossed with arched fleurs-de-lis. Trimmed with double silk fringe on ends.

1½ yards by 23 inches.

291—EMBROIDERED VELVET CENTER

*G. H. Carroll*  
Italian Renaissance

90. Lustrous rose-crimson velvet; enriched with oblong end panels of crimson satin, displaying husk and leaf scrolls with Gothic leaf and staff borders in yellow silk appliqué. Trimmed with gold galloon and crimson lattice fringe at the ends.

2½ yards by 22 inches.

292—THREE GOLD-EMBROIDERED VELVET BANDS

*Harren Smadlock*  
Italian Renaissance

55. Rose-red velvet; enriched in gold and silver threads, with blossoms within leaf ogivals caught with ribbons at intervals.

Lengths, (two) 42 inches, (one) 33 inches; widths, 5 inches.

293—EMBROIDERED VELVET TABLE CENTER

*Mrs. Ralph Connable*  
Italian Renaissance

80. Lustrous rose-crimson velvet; central panel enriched with dainty entwined blue and yellow Gothic leaf scrollings in appliqué. Trimmed with yellow silk galloon and crimson fringe at the ends.

2 yards 14 inches by 22½ inches.

294—GENOESE VELVET COVER

*Mrs. Louis Long*  
Sixteenth Century

80. Botticelli green cut velvet of soft radiance; woven with small recurring lily and tulip scrolled sprays diagonally placed, and broadly defined with an uncut ground. Trimmed with chevroned silver galloon.

1 yard 6 inches by 1 yard 3 inches.

## Second Afternoon

### 295—GOLD-EMBROIDERED VELVET CENTER

*Don Louis Long.*  
Italian Renaissance

125. Rose-red velvet with central needlework panel displaying balustered stem entwined with leafage. Trimmed with leaf-patterned gold galloon and silk fringe at the ends.

1 yard 30 inches by 21 inches.

### 296—EMBROIDERED VELVET CENTER

*Paul Watkins*  
Italian Renaissance

155. Lustrous wine-red velvet, the center enriched in silks appliqué with symbolic rondels interrupted by scrolled leaves, husks and cornucopias of fruit. Trimmed with rare old velvet galloon and latticed silk fringe at ends.

3 yards 5 inches by 28 inches.

### 297—GOLD-EMBROIDERED VELVET CENTER

*Otto Bernet agt*  
Italian Renaissance

105. Deep wine-red velvet; the center enriched with fine strap scroll car-touches, interrupted with festooned Gothic leafage. Trimmed with broad gold galloon and at the ends with latticed silk fringe.

3 yards by 24 inches.

### 298—EMBROIDERED VELVET TABLE CENTER

*Henry J. Hyatt*  
Italian Renaissance

80. Crimson satin center enriched in ivory silk appliqué with scrolling vines. Broad border of contemporary rose crimson velvet. Paneled and trimmed with patterned gold galloon and crimson, lattice fringe at the ends.

1 yard 16 inches by 19 inches.

### 299—GENOESE VELVET TABLE CENTER

*Paul Watkins.*  
Sixteenth Century

110. Cloth-of-silver ground; woven in cut and uncut crimson velvet with small interlacing vines of reversing scrolled leaves and flowers. Trimmed with patterned gold galloon.

2 1/3 yards by 23 1/2 inches.

### 300—GOLD-EMBROIDERED TABLE CENTER

*Austin Agent.*  
Italian Renaissance

140. Crimson satin center, enriched in silk appliqué with cartouched medallions occupied by St. Peter Martyr and two coronetted coats-of-arms; arabesque floral scrolls interrupt the medallions. Borders of crimson floral damask. Trimmed with crimson and gold edging, patterned gold galloon and fringe.

2 1/3 yards by 24 inches.

Second Afternoon

301—TWO GOLD-EMBROIDERED TABLE CENTERS

*H. C. James.*  
*Italian Renaissance*

120. Rose-crimson damask center woven with interlacing imbricated bands enclosing floral devices. Bordered on ends with scrollings enclosing sacred monograms in yellow silk appliqué, the sides with leaf scrolls. Trimmed with multicolored lattice fringe and edging.

2 yards 7 inches by 22 inches.

302—NEEDLEWORK TABLE COVER

*Y. E. Hittenloper.*  
*Tudor English*

90. Apricot cloth-of-silver, enriched in brilliant colored silks and raised silver, with perched birds and butterfly enclosed within silver arabesque strap scrollings bearing magnificent blossoms of typical English flowers amid which are insects and snails.

39½ inches by 26 inches.

303—NEEDLEWORK TABLE COVER

*Otto Bernet agt*  
*Tudor English*

85. Similar to the preceding.

304—ROSE-RED VELVET COVER

*Otto Bernet agt*  
*Italian Sixteenth Century*

220. Lustrous velvet with downlike radiance. Trimmed with broad bands of silver and gold floral patterned open lace.

2 yards 16 inches by 1 yard 6 inches.

305—GOLD NEEDLE-PAINTED VELVET CENTER

*Mrs. Edw. Brooks Jr.*  
*Italian Renaissance*

100. Lustrous rose-red velvet; enriched with central satin panel displaying bust of saints within and interrupted by distinguished floral scrolling; finished with gold bands simulating galloon. Trimmed with gold galloon and silk fringe at the ends.

2 yards 7 inches by 20 inches.

306—TWO EMBROIDERED VELVET TABLE CENTERS

*Mrs. St. Cyr.*  
*Italian Renaissance*

300. Center panel enriched with fine arabesque leaf scrolls enclosing floral devices, scrolled leaf and staff border; executed in appliqué silk touched with blue, green and yellow silk threads. Borders of ruby velvet. Trimmed with rare jardinière velvet galloon patterned with scrolled leaves and blossoms; varied lattice fringe on the ends.

2 yards 28 inches by 25½ inches.



## Second Afternoon

### 307—EMBROIDERED VELVET TABLE CENTER

*Maurice Brill*  
Italian Renaissance

Similar to the preceding, but with sixteenth century rose-crimson velvet borders.

3¼ yards by 26 inches.

### 308—MILLE-FLEURS GREEN VELVET COVER

*Mrs. Helen K. Mulleday*  
Italian Sixteenth Century

Lustrous spring-green cut and uncut velvet; woven with innumerable closely placed blossoms. Trimmed with patterned silver and gold galloon.

1½ yards by 1 yard 6 inches.

### 309—TWO JARDINIÈRE VELVET COVERS

*Casper Whitney*  
Genoese Seventeenth Century

Woven in crimson, soft green and yellow cut and uncut velvet, with floral scrolled strap medallion and festooned end borders; on warm golden yellow silk grounds. Distinct variance in patterns.

Height, 51 inches; width, 25 inches.

### 310—CIRCULAR EMBROIDERED LINEN COVER

*Otto Bernet agt*  
Queen Anne Period

Executed in remarkably small tambour stitch in rich crimson and softer colors; displaying two wreaths of large flowers and central bouquet; parted by beautiful narrow floral borders.

Diameter, 1 yard 26 inches.

### 311—GOLD-EMBROIDERED VELVET COVER

*Otto Bernet agt*  
Italian Renaissance

Rose-red velvet; fitted with frontal and return borders for a side table. Deep borders, finished with embroidered patterned bands simulating galloon and enclosing Raphaelesque leaf-scrolled and husked balusters in gold threads, diversified with fruit in colored silks.

Top length, 2½ yards; depth, 1 yard 3 inches.

### 312—GENOESE VELVET CASSONE COVER

*R. H. Maynard*  
Seventeenth Century

Variable jaspé spring-green; woven with floral motives supported by scrolls of flowers on a tan silk ground. Lavishly trimmed with original gold galloon, fringe and many gold frogs at corners; the back of green rep.

Height, 29 inches; length, 48 inches; depth, 25 inches.

CHASUBLES, DALMATICS AND COPE OF THE SIXTEENTH  
AND SEVENTEENTH CENTURIES

313—EMBROIDERED VELVET HOOD

*J. Z. Doeve*  
Italian Renaissance

60. Conventional shape; rose-red velvet, enriched in yellow silk appliqué and gold cord with leaf-scrolled jardinière of lilies. Trimmed with deep gold lattice fringe.

314—CISELÉ VELVET COAT

*M. P. Hetherill*  
Louis XVI Period

35. Shimmering turquoise-green, ciselé with minute lozenges on a shell-pink silk ground.

315—VENETIAN VELVET CAPE

*A. J. Hall*  
Gothic Period

85. Vandyked semicircular cape of fluctuating rose-crimson velvet. Trimmed with double radiating lobes and V's of rare contemporary pattern gold galloon.

Length,  $1\frac{3}{4}$  yards; depth, 31 inches.

316—GENOESE VELVET CAPE

*Mrs. Kayser*  
Sixteenth Century

70. Semicircular richly fluctuating rose-red velvet. Impressed broad borders with the markings of original embroidery.

Length, 2 yards 6 inches; width, 1 yard 6 inches.

317—GREEN VELVET CHASUBLE

*P. Battadori*  
Italian Sixteenth Century

110. Lustrous fluctuating spring-green velvet. Trimmed with narrow silk galloon.

318—VELVET DALMATIC

*Mrs. Schuler*  
Italian Renaissance

70. Rose-crimson velvet of rich pile; paneled and trimmed with patterned gold galloon and showing the impression of earlier galloon paneling.

319—PAPAL NEEDLE-PAINTED CHASUBLE

*Mrs. Genge*  
Italian Renaissance

500. Rose-red velvet; the orphreys enriched with gold and silver arabesque leaf scrollings, sustaining cartouches occupied by figures of saints and at foot a Pontiff's coat-of-arms.

*Second Afternoon*

320—NEEDLE-PAINTED VELVET DALMATIC

*a. J. Bodden*  
*Italian Renaissance*

440 Ruby velvet; trimmed with gold-embroidered bands simulating galloon, which also enclose the apparels. These display finely strapped arabesque panels entwined with scrolled leafage, occupied at feet by seated figures of saints; at arms, with miniature landscapes. Finished with original gold and crimson edging.

321—SILVER-EMBROIDERED ALTAR FRONTAL

*C. H. Band*  
*Italian Renaissance*

90. Deep rose-red velvet; frieze enriched with leaf scrolls and husks worked in solid silver threads and trimmed with open lace; below, tri-paneled with galloon, and bearing central coronetted coat-of-arms in gold and silver. Foot trimmed with crimson tasseled gold fringe.

*Height, 33 inches; length, 63 inches.*

322—BOTTICELLI GREEN VELVET COPE

*Otto Bernet agt.*  
*Italian Renaissance*

1150. Lustrous close-pile velvet of rare radiance. Trimmed with original hood, fan-patterned gold lace and silk frogs.

*Length, 3 yards; depth, 1 yard 17 inches.*

EMBROIDERED BANNERS, VELVET LAMBREQUINS AND  
PORTIÈRES OF THE SIXTEENTH, SEVENTEENTH  
AND EIGHTEENTH CENTURIES

323—TWO ROYAL EMBROIDERED BANNER SCREENS

*O. Reilly*  
*Georgian Period*

350 Oblong adjustable crimson damask banner; enriched in gold, silver and colored silks with the British Royal Coat-of-arms, Lion and Unicorn supporters, mottoes of the Garter, "Dieu et Mon Droit," and above two flying Cupids; within a floral scroll border embodying the symbolic Rose, Thistle, Shamrock and Leek. Trimmed with gold fringe and two crimson gold tassels. Supported on delicate gilded, molded and scrolled tripod legs enriched with water leaves.

*Height, 61½ inches.*

*From the collection of Francis Gregson, Esq., Scotland.*

Second Afternoon

324—TWO ROYAL EMBROIDERED BANNER SCREENS *O. Reilly*  
*Early Georgian Period*

500. Semicircular adjustable banner; enriched in gold and silver on yellow, blue and crimson silks with the British Royal Coat-of-arms impaled with those of Hanover. Trimmed with silver fringe and two crimson and gold tassels. Carved and gilded poles with fluted vases at foot. Supported on leaf-enriched and scrolled tripod legs and sheep feet.

Height, 65½ inches.

From the collection of Francis Gregson, Esq., Scotland.

*Mrs. A. L. Loewenstein*  
*Georgian Period*

325—ROYAL EMBROIDERED BANNER

110. Crimson silk enriched in gold, silver and silks appliqué, with a coronetted British Coat-of-arms, impaled with the arms of Hanover; Lion and Unicorn supporters, mottoes of the Garter and "Dieu et Mon Droit," two flying Cupids at crown. Finished with scroll borders embodying the emblematic Rose, Thistle, Shamrock and Leek. Trimmed with gold fringe.

Height, 19 inches; width, 21½ inches.

From the collection of Francis Gregson, Esq., Scotland.

326—TWO ROYAL HERALDIC BANNERS

*Otto Bernet opt*  
*Georgian Period*

800. Oblong crimson floral damask enriched in silver and gold threads, with the British Coat-of-arms impaled with the arms of Hanover, Lion and Unicorn supporters, and the mottoes of the Garter and "Dieu et Mon Droit"; flanked by crowns above Royal ciphers. Border of scrolls embodying the emblematic Rose, Thistle, Shamrock and Leek. Trimmed with crimson and cream side tassels and gold fringe.

Height, 27 inches; length, 52 inches.

From the collection of Francis Gregson, Esq., Scotland.

327—GOLD NEEDLEWORK VELVET BANNER *Mr. Blank*  
*Spanish Seventeenth Century*

130. Rose-crimson velvet of downlike radiance; solidly embroidered in gold with touches of pink and blue, displaying a coronnetted oval escutcheon bearing a rampant lion and supported within festooned scrolls of leaf-age and husks. Trimmed with gold galloon and fringe. (Portion of fringe missing.)

Height, 57 inches; width, 41 inches.

## Second Afternoon

### 328—GENOESE VELVET LAMBREQUIN

*Benjamin Bengtson.  
Gothic Period*

90. Fluctuating ruby-red velvet; scalloped at foot and there enriched with double bands of gold galloon and deep fringe.

*Length, 2¾ yards; depth, 25 inches.*

### 329—TWO EMBROIDERED VELVET PROSCENIUM CURTAINS

*Otto Bennet.  
Louis XIV Style*

200. Soft rose-du-Barry velvet with dove-like sheen; enriched in golden silks appliqué, with borders of scrolled and latticed panels, and cartouched husk corners. Trimmed with velvet galloon and crimson fringe tasseled with gold drops. .

*Length, 5 yards 15 inches; width, 3 yards 28 inches.*

### 330—RARE ROSE-DU-BARRY LAMPAS PANEL

*M. L. Wetherhill.  
Directoire Period*

70. Richly woven in silvery ivory with diamond medallions enclosing varied classic figures alternating with differing motives composed of Cupids and Psyches, decorated vases and husk scrolls.

*Height, 7 feet 5 inches; width, 5 feet 1 inch.*

### 331—TWO BROCADE PORTIÈRES

*Miss J. B. Allen.  
Louis XIV Period*

270. Deep rose-du-Barry grounds, delightfully woven in pale green and warm ivory with tasseled ribbon lattice alternately enclosing baskets of flowers and peony bouquets. Trimmed on all sides with silk fringe.

*Length, 3 yards 10 inches; width, 1⅔ yards.*

### 332—EMBROIDERED VELVET BED VALANCE

*J. Rose.  
Italian Renaissance*

150. Rose-red fluctuating velvet; enriched with Cardinal's coat-of-arms in center, the corners with series of gold frogs. Trimmed with crimson and gold edging and deep latticed gold fringe.

*Total length, 6¾ yards; depth, 14 inches.*

### 333—TWO VELVET PORTIÈRES AND LAMBREQUINS

*R. H. Maynard.  
Italian Sixteenth Century*

250. Forest-green velvet of brilliant radiance. Paneled with patterned gold galloon and fringe at frieze. Narrow galloon edging. Tri-paneled lambrequin trimmed with lattice fringe.

*Portières: Length, 7 yards 34 inches; width, 34 inches.*

*Lambrequin: Length, 2⅓ yards; depth, 20 inches.*



Second Afternoon

334—NEEDLEWORK AND VELVET PORTIÈRE

*Mr. Pope*  
Tudor Period

230. Composed of three lustrous turquoise-green velvet panels, interrupted and bordered by double bands of gros-point displaying English floral and fruiting vines in soft rich colors on tawny brown grounds.

Length, 2 yards 6 inches; width, 1 yard.

335—SIX GOLD-EMBROIDERED CURTAINS

*Casper Whitney*  
Italian Renaissance

1080. Composed of one breadth of crimson damask, woven with jardinières of flowers within scrolled lacelike ovals. Finished with a wide frontal border of ivory corded silk richly embroidered with beautiful acanthus-leaf scrollings in tawny drap d'or bearing carnations, tulips and other flowers, executed in colored silks. Trimmed with gold galloon and lined with green silk.

Length, 5 yards 7 inches; width, 31 inches.

336—FIVE GOLD-EMBROIDERED CURTAINS

*Mr. R. K. Dick*  
Italian Renaissance

Similar to the preceding.

480. Length, 3 yards 32 inches; widths, three 31 inches, and one each 29 inches and 35½ inches, respectively.

337—THREE GOLD-EMBROIDERED CURTAINS

*Mr. R. K. Dick*  
Italian Renaissance

Similar to the preceding.

520. Length, 4 yards 7 inches; width, 32 inches.

338—GOLD-EMBROIDERED LAMBREQUIN

*Mr. R. K. Dick*  
Italian Renaissance

Similar to the preceding.

110. Length, 3 yards 33 inches; depth, 16 inches.

339—THREE GOLD-EMBROIDERED LAMBREQUINS

*Mr. R. K. Dick*  
Italian Renaissance

Similar to the preceding.

480. Lengths, (two) 2½ yards; (one) 2 yards 6 inches; depth, 21 inches.

340—SIX RARE LAMPAS PANELS

*Vitall Benignat*  
Louis XVI Period

300. Deep rose-du-Barry; woven in silvery ivory and pale green with floretted oval medallions and Temples of Love, within dainty festooned acanthus scrollings sustaining birds and baskets of flowers. Portions of silk in worn condition.

Heights, 12 feet 3 inches.

Approximately 57 yards of 23½-inch silk.

ENGLISH, FRENCH AND ITALIAN BALDACHINOS

341—EMBROIDERED SATIN BALDACHINO

Otto Bernet agt  
Manilian Eighteenth Century

330. Deep rose-crimson satin; embroidered in fine tambour stitch with dainty scrolled floral medallion, the field *semé* with sprays of flowers; festooned featherlike borders entwined with reversed festoons of flowers and guards. Executed in rich colored silks. Trimmed with multicolored fringe.

Length,  $3\frac{3}{4}$  yards; width,  $3\frac{1}{2}$  yards.

342—NEEDLEWORK DAMASK BALDACHINO

Otto Bernet agt  
English Seventeenth Century

210. Spring-green damask; woven with floral motives within ogivals. Bordered on three sides with scrolls of English flowers supporting at intervals hounds, stags and birds; executed in brilliant colors.

Length, 3 yards; width, 2 yards 28 inches.

343—BROCADE BALDACHINO

Otto Bernet agt  
Louis XIV Period

275. Deep rose-du-Barry ground; woven in silvery ivory and pale green with baskets of flowers hanging within wreaths of vines and flowers. Trimmed with tasseled silk fringe.

Length, 3 yards 4 inches; width, 3 yards

344—BROCADE BALDACHINO

Otto Bernet agt  
Louis XIV Period

230. Deep rose-crimson ground; woven in silvery ivory and green with large lilies, within infloretted banded ogivals, intervalled with scrolled stripes.

Length, 3 yards 6 inches; width, 2 yards 26 inches.

345—ROSE-RED VELVET BALDACHINO

Otto Bernet agt  
Italian Renaissance

290. Lustrous close-pile velvet of many sections. Trimmed with differing gold fringe.

11 feet 2 inches by 6 feet 2 inches.

346—ROSE-RED VELVET BALDACHINO

Otto Bernet agt  
Italian Renaissance

290. Close-pile velvet, shimmering with ruby areas. Trimmed with broad leaf and chevron patterned gold galloon.

2 yards 33 inches by 2 yards 26 inches.

ORIENTAL RUGS

347—FEREGHAN RUG

*Otto Bernet agt*  
Eighteenth Century

400. Lustrous soft pile; rose-red field sustaining arabesque scrollings of Herati leaves and varied blossoms in sapphire-blues, lavender pinks, greens, ivory and yellows. Light green blossomed zigzag border flanked by crimson double guards displaying varied angular floral scrollings.

11 feet 3 inches by 5 feet 5 inches.

*A. F. Biddle Jr.*

348—FEREGHAN CARPET

Seventeenth Century

360. Lustrous blue-black field; woven with diamond arabesques, Herati leaves and floral motives in rose-crimson, yellow, ivory and sapphire-blue; small floral ivory bracket corners. Pale sapphire-blue border developing finely conventionalized floral motives and arabesques. Inner floral guards of rose and yellow, the latter repeated as an outer guard. (Needs slight restoration.)

12 feet 10 inches by 6 feet 8 inches.

*Paul Watkins.*

349—FEREGHAN CARPET

Eighteenth Century

410. Pellucid, deep sapphire-blue field; woven with floral arabesques and a series of varicolored latch-hooked diamonds in center and half-diamonds at sides; these are filled with bouquets on ivory, lavender, green and yellow grounds; the motives are in the colors of the various grounds with many passages of rose-red. Jade-green border displaying blossoms amid angular leafage, floral guards of yellow and rose-red.

12 feet 10 inches by 6 feet 5 inches.

*Otto Bernet agt*  
Eighteenth Century

350—FEREGHAN CARPET

800. Lustrous soft pile; Indian-red field, woven with blossomed arabesques, Herati leaves and varied flowers forming broad ogival motives, in sapphire-blue, greens, yellow, lavender pink and ivory; small infloretted tan bracket corners. Light green borders of floral arabesques; finished with a double series of floral guards respectively of tawny-black and yellow and an inner pinnacled pink guard.

13 feet 3 inches by 6 feet 4 inches.

*Second Afternoon*

351—KOULAH RUG

*Otto Bernet agt*  
*Sixteenth Century*

250. Soft lustrous pile; lozenge-shaped field of soft golden yellow tone sustaining a central column of small flowers in delicate pinks, greens, sapphire-blue and tawny-brown; sage-green latch-hooked spandrils and narrow continuing borders blossomed in recurring yellow. Broad series of borders, the inner of zigzags on ivory guarding a border with fine angular scrollings, supporting carnations on a tawny ground, succeeded by eight blossomed narrow floral bands alternately of yellow and ivory; finished with sapphire-blue border having similar angular scrollings to inner border.

6 feet 11 inches by 4 feet 8 inches.

*C. H. Band.*  
*Seventeenth Century*

352—FEREGHAN CARPET

1230. Rich close-pile; blue-black field, woven with distinguished series of reversed blossomed arabesques developing cusped Herati leaves, in tan, rose-reds, sapphire-blue, ivory and peacock green. Broad rose-red border developing intricate hooked angular scrolls, rare and highly conventionalized floral motives; finished with varying yellow floral guards.

14 feet by 6 feet 3 inches.

*Otto Bernet agt*  
*Seventeenth Century*

353—FEREGHAN RUG

230. Tawny-black field invested with arabesque scrolling composed of blossomed diamond motives, highly conventionalized carnations and Herati leaves; woven in blues, pinks, reds, green and ivory. Fluctuating rose-crimson border with stellate and complex lozenge motives in the colors of the field; inner ivory guard of flowing angular ribbons, tawny outer guard of floral scrolls in dull tones.

15 feet 7 inches by 3 feet 2½ inches.

*Geo. F. Napken*  
*Eighteenth Century*

354—FEREGHAN CARPET

930. Soft close-pile; Indian-red field woven with blossomed diamond arabesques, larger flowers and Herati leaves in Indian yellow, sapphire-blue, green and ivory. Broad pale green borders of interlacing arabesques interrupted with large infloretted pomegranates; finished with a triple series of floral guards, respectively of black, yellow and pink.

15 feet 8 inches by 7 feet.



Second Afternoon

355—FEREGHAN RUG

*Otto Bernet cgt*  
Eighteenth Century

525. Rich lustrous close pile; resonant blue-black field sustaining arabesques of diamonds, Herati leaves and varied closely placed blossoms. Woven in rose-red, yellow, green, blue and ivory. Pale green border with angular leafage and flowers; tawny guards developing angular scrollings of crimson fruit; inner ivory floral guard.

16 feet 4 inches by 3 feet 7 inches.

356—FEREGHAN CARPET

*Mrs. A. J. Biddle Jr.*  
Seventeenth Century

525. Lustrous deep blue field; woven with diamond arabesques, Herati leaves and beautiful blossoms in sapphire-blue, pink, rose-crimson, ivory and yellow. Pale green border developing highly conventionalized floral motives into which a very effective deep mulberry color is introduced; floral guards of rose-crimson and yellow. (Has been slightly restored.)

16 feet by 6 feet 8 inches.

357—HERATI CARPET

*Kent Costikaw*  
Seventeenth Century

725. Heavy close-pile; deep rich blue field woven with recurring series of blossomed diamond arabesques, reversely scrolled Herati leaves and varied flowers, in soft blue, red, yellows and ivory. Broad distinguished borders of fluctuating rose-du-Barry invested with beautiful complex blossoms scrolled with angular Herati leaves; executed in the colors of the field with green added; narrow ivory floral guards. (Needs restoration.)

16 feet 2 inches by 7 feet 3 inches.

358—PERSIAN CARPET

*Olivia Stepan Berberyan.*  
Early Nineteenth Century

825. Fereghan type. Deep, lustrous black field; woven with diamond arabesques, Herati leaves and blossoms in sapphire-blue, green, ivory and rose-crimson. Broad rose-crimson border of arabesqued angular scrolls bearing finely conventionalized blossoms and leaves. Three crimson inner guards of ribbon motives and one of floral pale blue; outer guards of floral yellow and small recurring ribbon motives.

20 feet 8 inches by 7 feet 3 inches.

*Second Afternoon*

359—FEREGHAN CARPET

*Mrs. B. M. Duke*  
Eighteenth Century

1825.  
Resonant black field woven with blossomed diamond and cruciform arabesques intermingled with many varied flowers and Herati leaves, in rich red, sapphire-blue, green, yellow and ivory. Broad rose-red borders with fine arabesques sustaining infloretted pomegranate motives in the colors of the field and occasional lavender pink; finished with series of three floral guards respectively of ivory, tawny-black and green with an extra interior guard of rose-red. (End border with portion cut off and reset.)

20 feet 5 inches by 9 feet 7 inches.

360—FEREGHAN CARPET

*Kent Costigan*  
Seventeenth Century

1700.  
Stepped and hooked diamond field of rich blue-black; displaying diamond floral arabesques within a beautiful informal square lattice, woven in rose-red, sapphire-blue, yellow, lavender and ivory. Large pale green triangular corners finely striped with diagonally placed blossoms in the alternate varied colors of the field. Pale green border of angular strap arabesques bearing rare blossoms. Triple floral guards of blue, crimson and ivory and an inner blossomed band of deep rose.

19 feet 6 inches by 13 feet 10 inches.

361—FEREGHAN CARPET

*Mrs. E. F. Robinson*  
Eighteenth Century

2900.  
Lustrous fluctuating pile; tawny-black ground woven with varying diamond arabesques, small Herati leaves and innumerable blossoms, in rose-du-Barry, sapphire-blue, ivory, green and golden-yellow. Broad rose-du-Barry border of infloretted pomegranate motives interrupted with interlacing diamond arabesques, flanked by series of three floral guards respectively tawny-black, golden-yellow and recurring rose.

19 feet 3 inches by 13 feet.

362—FEREGHAN CARPET

*Kent Costigan*  
Seventeenth Century

2300.  
Lustrous soft pile; resonant deep blue field, woven with blossomed diamond and staff arabesques giving a charming lightly paneled effect with central floriated cruciform motives, Herati leaves and a multitude of flowers, in rose, crimson, sapphire-blue, green, yellow and ivory; triangular pinnaced ivory bracket corners occupied by a serried blossomed lattice in the colors of the field. Light green major border of infloretted pomegranate motives interrupted with arabesques; inner rose-red border invested with detached floral arbors, intervening floral guards of crimson, ivory, yellow and an outer of deep blue. (End borders seamed and restored.)

19 feet 5 inches by 15 feet 9 inches.

*Mrs. A. F. Briddle Jr.*  
Seventeenth Century

363—FEREGHAN CARPET

1900. Lustrous pile with variable sheen; blue-black field woven with beautifully balanced diamond arabesques, innumerable complex blossoms and Herati leaves. Woven in rose-crimson, sapphire-blue, green, ivory and golden-yellow. Pale green border with fine highly conventionalized scrolled blossoms; flanked by series of three floral guards, respectively of red, blue and yellow and an inner zigzag crimson and green band.

22 feet 1 inch by 10 feet 5 inches.

*Otto Bernet agt.*  
Eighteenth Century

364—FEREGHAN CARPET

3000. Lustrous soft pile; resonant deep blue field woven with intricate diamond arabesques, multitudinous blossoms and small Herati leaves in rose-red, sapphire-blue, green, yellow and ivory. Broad rose-red borders bearing beautiful blossomed sapphire-blue arabesques interrupted with infloretted pomegranate motives; flanked by series of three floral guards respectively of tawny-brown, golden-yellow and sapphire-blue and an inner of rich rose.

22 feet by 18 feet 9 inches.

OAK AND WALNUT STOOLS AND CHAIRS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

365—CARVED OAK STOOL

*Austin Agent.*  
Jacobean Period

60. Oblong molded top; frieze, enriched with archaic leaf and ball motives on all sides. Supported on baluster legs and plain stretchers. Circa 1620.

Height,  $20\frac{1}{4}$  inches; width, 18 inches.

366—OAK STOOL

*Otto Bernet agt.*  
Stuart Period

60. Molded oblong top. Supported on splayed baluster legs and box stretcher. Circa 1665.

Height,  $20\frac{1}{2}$  inches; width, 17 inches.

367—OAK JOINT STOOL

*Mrs. G. S. Hess.*  
Jacobean Period

35. Oblong molded top; frieze with central molding. Supported on splayed baluster legs with plain box stretcher. Circa 1610.

Height, 23 inches; width, 18 inches.

## Second Afternoon

### 368—OAK JOINT STOOL

*Mrs. Edw. Briggs, Jr.*  
Jacobean Period

30. Similar to the preceding. Variance of moldings and balusters.

Height,  $22\frac{1}{2}$  inches; width, 18 inches.

### 369—OAK STOOL

*Otto Bernet agt.*  
Jacobean Period

45. Oblong molded top and frieze. Supported on flaring baluster legs and plain stretcher. Circa 1620.

Height,  $21\frac{3}{4}$  inches; width, 18 inches.

### 370—OAK STOOL

*Thos. Dawson.*  
Jacobean Period

45. Similar to the preceding.

Height,  $22\frac{3}{4}$  inches; width, 20 inches.

### 371—OAK STOOL

*C. N. Edge.*  
Jacobean Period

55. Oblong molded top and frieze. Supported on baluster legs and plain stretcher. Circa 1620.

Height, 21 inches; width,  $17\frac{3}{4}$  inches.

### 372—CARVED OAK STOOL

*D. Clarence.*  
Jacobean Period

60. Molded oblong top, with notched leaf and scroll aproned frieze. Supported on splayed baluster legs with plain stretchers. Circa 1640.

Height, 22 inches; width, 18 inches.

### 373—CARVED OAK STOOL

*Otto Bernet agt.*  
Jacobean Period

75. Molded oblong top with leaf-arched frieze. Supported on finically balustered legs and plain stretchers. Circa 1620.

Height,  $21\frac{1}{2}$  inches; width,  $17\frac{1}{2}$  inches.

### 374—OAK STOOL

*Dudley D. Secher.*  
Cromwellian Period

60. Molded oblong top and frieze. Supported on turned baluster legs with plain stretchers. Circa 1655.

Height,  $21\frac{1}{2}$  inches; width, 17 inches.

### 375—CARVED OAK STOOL

*C. W. Band.*  
Jacobean Period

70. Oblong molded top; frieze enriched with leaf and arch motives on all sides. Supported on baluster flaring legs and plain stretchers. Circa 1620.

Height,  $22\frac{3}{4}$  inches; width, 18 inches.



Second Afternoon

*Mrs. Blomfield*  
Jacobean Period

376—TWO OAK STOOLS

130. Molded top and frieze with scrolled valance apron. Supported on baluster legs and plain stretchers. Circa 1620.

Height, 20½ inches; width, 18 inches.

*Benjamin Bengtson*  
Elizabethan Period

377—CHILD'S OAK ARMCHAIR

60. Quaintly scrolled wings and arms with oblong back, bent to the shape of the wings, which descend to the foot; boxed front and wood seat. Circa 1585.

*Ginsberg & Perry*  
Jacobean Period

378—WALNUT CHILD'S HIGH CHAIR

150. Quaintly railed, and spindled back and arms. Supported on flaring baluster legs. Sunk paneled seat. Circa 1620.

*F. J. Fletcher*  
Italian Sixteenth Century

379—CARVED WALNUT CHAIR

55. Open cartouche back. Enriched with a leaf scrolled satyr's head and molded pediment. Molded wood seat. Supported on splayed baluster legs.

*C. N. Edge*  
Italian Sixteenth Century

380—CARVED OAK CHAIR

65. Balustered back with arched top rail. Molded seat. Supported with similar balusters and arch motive to those in back. Enriched on the rails with curiously scrolled unequal flutings.

*Geo. E. French*  
Italian Sixteenth Century

381—TWO CARVED WALNUT CHAIRS

130. Similar to the preceding. Varying in pattern; one with arched balustered front, the other stretchered.

*Mrs. G. S. Lewis*  
Louis XIII Period

382—CARVED WALNUT ARMCHAIR

90. Low oblong back; bulbous turned supports, legs, double stretchers and arms terminated with leonic heads. Seat and back upholstered in soft rose floral *frisé velours*. Circa 1640.

*C. N. Band*  
Louis XIII Period

383—WALNUT SIDE CHAIR

85. Oblong back and seat, upholstered in rare rose Utrecht velvet of the period; trimmed with fringe. Supported on interesting balustered legs with similar frontal and plain side and back stretchers. Circa 1640.

## Second Afternoon

### 384—CARVED WALNUT CHAIR

*M. Robbins*  
Régence Period

70. Sloping back with leaf-scrrolled terminals, charming scroll cartouche splat enriched with central molded and inlaid lozenge, surrounded by delicate leaf scrollings, husks and pendent festoon. Molded seat with rocaille apron. Similar leaf-scroll legs to back supports and rare elaborate stretcher with scrolled arabesqued female mask and festoon. Circa 1725.

### 385—CARVED OAK ARMCHAIR

*Mr. Dawson*  
Stuart Period

75. Arched panel back; enriched with central scrolled motives of tulips and carnations; frieze with strap and leaf scrolls, pediment adorned with patera and flanking volute scrolls. Scrolled arms on balusters similar to legs. Molded seat and plain box stretcher. Circa 1665.

### 386—APPLE-TREE CORNER CHAIR

*C. W. Bond*  
Georgian Period

70. Scrolled horseshoe arms with roll-over pediment in center, back with two open scrolled vase-shaped splats and three intermediate balusters. Supported on square legs with X-stretcher. Loose seat upholstered in crimson morocco. (Arm defective.) Circa 1735.

### 387—WALNUT SIDE CHAIR

*O. L. Guiterman*  
Louis XIII Period

60. Narrow oblong back and seat, upholstered in ivory and crimson damask of the period, woven with angular leaf-scrrolled blossoms. Supported on bulbous turned legs with similar frontal and plain H-stretchers.

### 388—WALNUT SIDE CHAIR

*C. N. Edge*  
Louis XIII Period

75. Narrow oblong back and seat, upholstered in contemporary crimson damask, woven with conventional bouquets. Supported on unusually quaint balustered legs with frontal and H-stretchers. Circa 1630.

## CHESTS, BUREAUS, GATE-LEG AND OTHER TABLES OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

### 389—CARVED OAK BIBLE BOX

*Mr. Blank*  
Jacobean Period

50. Molded lifting top; frieze enriched with quaint columned and arched flutes, rosette and stellate punchings, molded base. Supported on flat ends, double V'd at foot. Fitted with original iron hasps and outside lock. Circa 1620.

Height, 12½ inches; length, 21 inches.

Second Afternoon

390—CARVED OAK CHEST

*Wm. C. Hyle.*  
Jacobean Period

75. Molded and paneled oblong top; frieze enriched with arched leafage surmounting two panels with similar motives; paneled ends. On stump feet. Circa 1635.

Height, 1 foot 6 inches; length, 3 feet 4 inches.

391—CARVED OAK CHEST

*P. W. French & Co.*  
Jacobean Period

90. Paneled oblong lifting top; paneled front, ends and back; the front enriched with fluted frieze and parting stiles, the three panels with pateræed diamond motives. Circa 1630.

Height, 2 feet; length, 4 feet 4 inches.

392—OAK CHEST

*Hugh Hill*  
Jacobean Period

80. Oblong lifting top; finely molded, double panel front. Supported on high stump feet with arched ends. Circa 1635.

Height, 2 feet 2 inches; length, 3 feet 6 inches.

393—OAK CHEST

*Benjamin Bengtson*  
Jacobean Period

95. Molded oblong lifting top; molded paneled front and ends. On stump feet. Circa 1620.

Height, 22½ inches; length, 4 feet 4½ inches.

394—OAK CHEST

*Oliver S. Burroughs*  
Jacobean Period

85. Oblong paneled lifting top; molded paneled front with central lozenge motive and flankings of broken oblongs. Supported on stump feet. Circa 1685.

Height, 2 feet 2 inches; length, 3 feet 8 inches.

395—OAK CHEST

*Hugh Hill*  
Jacobean Period

75. Molded oblong lifting top; front and ends of molded panels. Supported on high stump feet. Circa 1645.

Height, 2 feet ½ inch; length, 3 feet 10½ inches.

396—OAK SIDE TABLE

*P. W. French & Co.*  
Cromwellian Period

100. Oblong top with round corners; fitted with long drawer; trimmed with brass bail handle. Supported on baluster legs, with quaintly turned frontal and rear stretchers and plain at sides. Circa 1655.

Height, 30 inches; length, 81 inches.

## Second Afternoon

### 397—ENGLISH WALNUT GATE-LEG TABLE

*Austen Agent.*  
*Stuart Period*

475. Oval top with two leaves; fitted with end drawer. Supported on graceful balustered legs with similar gates and plain stretchers. Circa 1665.

*Height, 2 feet 4½ inches; length, open, 4 feet 11 inches.*

*Note:* This unique table, of delightful proportions, is made from English walnut of heavy close-grained gunstock quality.

### 398—OAK SIDE TABLE

*Otto Bennet agt*  
*William and Mary Period*

85. Oblong top; fitted with frieze drawer. Supported on baluster legs and plain box stretcher. Circa 1690.

*Height, 28½ inches; length, 36 inches.*

### 399—OAK SIDE TABLE

*P. W. French & Co.*  
*Jacobean Period*

70. Oblong top, with cross reinforcing strips at ends; molded frieze. Supported on balustered legs and plain stretchers. Circa 1620.

*Height, 27 inches; length, 35½ inches.*

### 400—OAK GATE-LEG TABLE

*P. W. French & Co.*  
*Jacobean Period*

105. Round top; supported on rare balustered folding legs and gates. Circa 1620.

*Height, 28½ inches; diameter, 27 inches.*

### 401—OVAL GATE-LEG TABLE

*A. J. Kobler*  
*English Seventeenth Century*

290. Oak frame, fitted with drawer and supported on balustered legs and gates for flaps with plain stretchers. A heavy mahogany top with round edge has been substituted for the original oak top, undoubtedly at the time of the introduction and popularity of mahogany in the early eighteenth century.

*Height, 2 feet 4½ inches; length, open, 4 feet 4 inches.*

### 402—OAK GATE-LEG TABLE

*C. W. Band.*  
*Jacobean Period*

150. Oval top with two flaps. Supported on stretched balustered legs and two gates. Circa 1620.

*Height, 27½ inches; length, 35 inches.*

### 403—CARVED OAK CHEST

*C. W. Band.*  
*Jacobean Period*

160. Molded hinged top. Paneled front, ends and back, the front enriched in center with interlaced and arabesqued circular medallions, ends with rosetted diamond motives. On stump feet. Circa 1635.

*Height, 2 feet; length, 3 feet 8 inches.*

Second Afternoon

404—CARVED OAK CHEST

*Dr. J. B. Griggs.*  
Jacobean Period

Molded, paneled, oblong lifting top. The front enriched with leaf-arched frieze, central leaf stile and flanking panels with four-lobed leaf devices. Paneled ends and back. Circa 1615.

Height, 1 foot 10 inches; length, 4 feet.

405—CARVED OAK CHEST

*Mrs. Roger Shanks.*  
Jacobean Period

Oblong paneled lifting top; the front enriched with fluted frieze and three molded panels with central rosettes. On stump feet. Circa 1635.

Height, 22 inches; length, 42½ inches.

406—CARVED OAK CHEST

*C. N. Edge.*  
Jacobean Period

Oblong lifting top; front enriched with stiles and pilasters of quaint scrolling and growing leafage, the four panels with leaf columned and arched niches enclosing diamond devices. On stump feet. Circa 1625.

Height, 1 foot 11½ inches; length, 4 feet 11 inches.

407—CARVED OAK CHEST

*O. L. Guiterman*  
Jacobean Period

Molded paneled lifting top. The front enriched with leaf-arch frieze, central leaf stile and two flanking panels with diamond leaf motives, developing central and four scrolled outer pateræ. Paneled sides and back. Circa 1615.

Height, 2 feet 2½ inches; length, 3 feet 10 inches.

408—OAK CENTER TABLE

*R. H. Maynard.*  
William and Mary Period

Oblong molded top; fitted with long drawer. Supported on balustered legs and similar H-stretcher. Drawer fitted with original open scroll brass bail handles. Circa 1690.

Height, 27¾ inches; length, 32 inches.

409—OAK GATE-LEG TABLE

*Benjamin Benguiet.*  
Stuart Period

Oblong folding top. Supported on simple baluster legs with molded stretchers and plain framed gates. Circa 1665.

Height, 2 feet 3½ inches; length, open, 3 feet.

410—OAK SIDE TABLE

*C. N. Edge*  
Stuart Period

Molded oblong top. Curious double beaded frieze, fitted with drawer. Supported on baluster legs and light box stretcher. Circa 1665.

Height, 29 inches; length, 36 inches.



## Second Afternoon

### 411—OAK GATE-LEG TABLE

*Otto Bernet agt*  
*Jacobean Period*

170. Oval top with two folding leaves. Supported on finely balustered legs with plain box stretcher and similarly constructed double gates. Top has been rejoined. Circa 1640.

*Height, 2 feet 4 inches; top (open), 6 feet 1 inch by 4 feet 11 inches.*

### 412—OAK CENTER TABLE

*Bailey*  
*Jacobean Period*

70. Oblong top with round corners and curious under cleats at ends; frieze fitted with drawer; trimmed with brass bail and cartouche handles. Supported on vase-shaped baluster legs and heavy plain H-stretcher. Circa 1685.

*Height, 26½ inches; length, 36½ inches.*

### 413—OAK SIDE TABLE

*Smibert & Levy*  
*Stuart Period*

80. Molded oblong top; fitted with drawer, trimmed with brass pear drop handles. Supported on ring turned legs and similar H-stretcher. Circa 1640.

*Height, 28 inches; length, 31 inches.*

### 414—CARVED OAK SIDE TABLE

*Mrs. Roger Strauss.*  
*Jacobean Period*

90. Molded oblong top; fitted with drawer enriched with curious spirally notched leaf scrolls. Supported on baluster legs and plain stretchers. Circa 1620.

*Height, 27½ inches; length, 31¼ inches.*

### 415—WALNUT SIDE TABLE

*Frank Partridge*  
*William and Mary Period*

210. Molded oblong top; fitted with long drawer; trimmed with brass rosetted ring handles of the eighteenth century. Supported on baluster legs and scrolled, double V-stretcher. Circa 1695.

*Height, 27 inches; length, 34 inches.*

### 416—OAK CENTER TABLE

*Frank Partridge*  
*William and Mary Period*

110. Molded oblong top; fitted with long drawer; trimmed with original brass drop handles (one defective). Supported on stretchered baluster legs. Circa 1690.

*Height, 28 inches; length, 34 inches.*

Second Afternoon

417—OAK SIDE TABLE

*O. S. Berbenan*  
Stuart Period

100 Oblong top; valanced frieze fitted with long drawer; trimmed with brass bail handles. Supported on balustered legs with molded stretchers. Circa 1660.

Height, 25½ inches; length, 31½ inches.

418—INLAID WALNUT BUREAU

*O. Reilly*  
Queen Anne Period

360 Molded oblong top; fitted with two small and three long drawers; finished with molded plinth. Supported on loose molded base enclosing long slipper drawer and bulbous feet. Drawers trimmed with brass rosette pear-drop handles and scroll escutcheons. Circa 1705.

Height, 2 feet 11 inches; width, 2 feet 8 inches.

419—CARVED OAK CHEST

*O. Reilly*  
English Renaissance

280 Molded paneled oblong lifting top; deep frieze enriched with gadrooned flutings, crowning a tri-paneled front curiously adorned with winged cherubs' heads at crown-corners and leaf scrolls at foot, parted and flanked by gadrooned and fluted pilasters. On high stump feet. Circa 1685.

Height, 2 feet 7 inches; length, 4 feet 2 inches.

420—CARVED OAK CENTER TABLE

*C. H. Band.*  
Stuart Period

130 Oblong top; frieze enriched with leaf-scrolled rosettes. Supported on bulbous turned legs and plain stretchers. Circa 1640.

Height, 29 inches; length, 29¾ inches.

421—WALNUT SIDE TABLE

*J. A. M. Hall.*  
William and Mary Period

120 Molded rectangular top; curiously cock-beaded; arched frieze, fitted with drawer. Supported on square cabriole legs with stump feet. Circa 1790.

Height, 26¼ inches; length, 27½ inches.

422—INLAID WALNUT SIDE TABLE

*A. J. Koller.*  
Queen Anne Period

200 Molded oblong top with round corners; fitted with deep drawer, trimmed with brass bail handles. Supported on bracketed cabriole legs with circular pad feet. Finely matched oyster grained walnut, inlaid with herring-bone and cross-bandings. Beautiful golden-toned patina. Circa 1710.

Height, 27 inches; length, 29 inches.

## Second Afternoon

### 423—OAK GATE-LEG TABLE

*Mrs. R. B. Hamilton*  
Jacobean Period

75. Oval top with two flaps; fitted with end drawer. Supported on plain legs with incurved stretchers and two folding gates (one defective).  
Circa 1620.

Height,  $23\frac{3}{4}$  inches; length, 30 inches.

### 424—CARVED OAK CHEST

*O. Reilly*  
Tudor Period

270. Oblong lifting top; front heavily quarter-paneled, each enriched with quaint medallioned female busts, supported on leaf-scrrolled masks. Circa 1545.

Height, 2 feet 6 inches; length, 4 feet 10 inches.

Note: This early chest distinctly reflects the style in vogue in France under the reign of Francis I.

From the collection of Sir Guy Francis Laking, Bart., Late Keeper of the King's Armoury.

### 425—OAK SIDE TABLE

*Otto Bernet agt*  
Cromwellian Period

70. Molded oblong top; frieze fitted with drawer. Supported on ring-turned legs with high front and rear stretchers and lower H-stretcher. Circa 1650.

Height, 29 inches; length,  $30\frac{1}{2}$  inches.

### 426—OAK CENTER TABLE

*P. W. French & Co.*  
Cromwellian Period

210. Oblong top; well-molded frieze, enriched with chamfered mid block and others similar with double flutings; depressed arched aprons with center key-blocks and pear-shaped pendants. Supported on finely balustered legs and plain stretchers. Circa 1655.

Height,  $33\frac{1}{2}$  inches; width,  $33\frac{1}{2}$  inches.

### 427—ZEBRA WOOD PEMBROKE TABLE

*O. Reilly*  
Dutch Eighteenth Century

190. Serpentine oblong top; fitted with drawer. Supported on castored cabriole legs and shaped stretcher with medallion center. Inlaid with green bandings and featherings.

Height,  $28\frac{3}{4}$  inches; length, open,  $37\frac{1}{2}$  inches.

### 428—OAK CENTER TABLE

*Otto Bernet agt*  
Jacobean Period

140. Oblong top, cleated at ends; molded frieze uniquely bracketed. Supported on baluster legs, set on overhanging molded plinth, stump feet and plain apron. A most unusual method of construction, but one giving great strength. Circa 1630.

Height, 27 inches; length, 42 inches.

John South.  
Jacobean Period

## 429—OAK GATE-LEG TABLE

*Height, 27½ inches; top, open, 38½ inches by 35 inches.*

Paul Watkins  
Jacobean Period

*Height, 2 feet 4½ inches; length, 4 feet 6 inches.*

William and Mary Period

Height,  $28\frac{1}{4}$  inches; length,  $31\frac{3}{4}$  inches.

Otto Bernet cgt  
Queen Anne Period

*Height, 29 inches; length, 38 inches.*

R. S. Hoyt.  
Queen Anne Period

*Height, 28½ inches; length, 30 inches.*

Benjamin Benquiat  
Tudor Period

Height, 2 feet 5½ inches; length, 5 feet 7 inches; width, 2 feet 3 inches.

*From the collection of Sir Thomas Beecham, Mursley Hall, Buckinghamshire.*



BRASS AND IRON ANDIRONS OF THE EARLY AMERICAN,  
ENGLISH, ITALIAN AND SPANISH PERIODS

435—TWO BRASS AND IRON ANDIRONS

*Mrs. Ruth Teschner.*  
*Italian Sixteenth Century*

70. Richly molded brass vase baluster shafts with flattened ball terminals. Supported on broad forged iron arched legs with triple scrolls at crown and two small interior scrolls following contour of arched feet.

436—TWO BRASS AND IRON ANDIRONS

*G. E. Walett*  
*Height, 19 inches.*  
*Italian Sixteenth Century*

35. Finely molded oviform brass baluster shaft and ball terminal. Supported on forged iron strap with hook frontal leaf scrolls and double scrolled legs with spreading feet.

437—TWO CAST-IRON ANDIRONS

*C. B. Hoyt.*  
*Height, 20 inches.*  
*English Seventeenth Century*

45. Curious expanding shaft; enriched with twining vines and rayed sun terminal. Supported on Gothic arched feet.

438—TWO BRASS AND FORGED IRON ANDIRONS

*G. E. Walett.*  
*Height, 20 inches.*  
*Italian Sixteenth Century*

90. Square iron shaft enriched at crown and middle with gadrooned bulbous brass balls, the upper terminated with four grouped masks of amorini. Supported on shaped strap and scrolled feet.

439—TWO BRASS AND FORGED IRON ANDIRONS

*Mr. Dawson.*  
*Height, 28½ inches.*  
*Italian Sixteenth Century*

105. Notched, square forged iron shaft with hexagonal diminishing top and square capital surmounted by oval fluted brass melon terminals, finished with bosses composed of four amorini heads. Supported on iron strap arched feet forged with guilloche and band motives and adorned with rare foliated central pendent scrolls.

440—TWO BRASS AND FORGED IRON ANDIRONS

*Mr. Dawson.*  
*Height, 21½ inches.*  
*Italian Renaissance*

70. Gadrooned depressed melon tops with terminals composed of four amorini heads; broad shaped strap-iron shafts. Supported on strap scrolled legs adorned with flaring frontal scrolls.

*Height, 21 inches.*



Second Afternoon

441—TWO BRASS AND IRON ANDIRONS

*Reebler*  
Renaissance Period

43 Graceful fluted brass vase balustered shaft with similarly adorned depressed melon terminals, finished with boss composed of four amorini heads; on fluted gadrooned and molded triangular bases. Supported on forged strap scrolled iron legs with frontal leaf scroll.

Height, 21½ inches.

*The Hayden Co.*

442—TWO BRASS AND FORGED IRON ANDIRONS *English Seventeenth Century*

90 Elongated facettèd pear-shaped iron shaft; finished with facettèd brass vase and similar molded foot. Supported on angular broadly scrolled feet. Unusual scrolled back bar enriched with acanthus leaves.

Height, 31 inches.

*Eugene Barrington*  
Renaissance Style

443—TWO BLACK IRON ANDIRONS

30 Massive vase-shaped shaft with ball terminal. Supported on square plinth and imbricated scrolled base.

Height, 24 inches.

444—TWO BRASS AND IRON ANDIRONS

*O. Reilly*  
Italian Sixteenth Century

90 Square iron shaft forged with chevron motives which recur on the center baluster and octagoidal top; surmounted by gadrooned brass melon terminal; scrolled hounds' heads as frontal bar holders. Supported on broad scrolled strap-iron arched legs with trifoliate tracery.

Height, 32½ inches.

*O. Reilly*  
Italian Sixteenth Century

445—TWO BRASS AND IRON ANDIRONS

80 Similar to the preceding. Finished black.

Height, 33 inches.

*The Hayden Co.*  
Italian Renaissance Style

446—TWO BRASS ANDIRONS

50 Leaf and boss enriched vase shafts with flame terminals. Supported on paneled and molded square bases, enriched with scrolled female masks and leaf-scrolled feet.

Height, 23 inches.

*C. B. Hoyt*

447—TWO BRASS AND FORGED IRON ANDIRONS *Italian Sixteenth Century*

70 Shaped oblong shafts; enriched with gadrooned bulbous tops terminating in four grouped masks of amorini. Supported on scrolled strap feet.

Height, 22 inches.

## Second Afternoon

### 448—TWO BRASS AND IRON ANDIRONS

*H. E. Malett*  
Italian Sixteenth Century

15. Long pear-shaped balustered shafts of forged iron terminating with brass balls. Supported on broad iron, Gothic arched feet.

### 449—TWO BRASS AND IRON ANDIRONS

*H. E. Malett*  
Height, 26 inches.  
Italian Sixteenth Century

20. Beautifully balustered brass shafts with ball terminals. Supported on foliated Gothic iron arched legs. (Need restoration.)

### 450—TWO BRASS ANDIRONS

*The Hayden Co.*  
Height, 29 inches.  
Late Italian Renaissance

55. Paneled pinnacle shaft finished with a scrolled pear-shaped terminal and strap cartouches at foot. Supported on arabesque scrolled bases with central amorini masks and square feet.

### 451—TWO BRASS ANDIRONS

*Mr. Snow*  
Height, 28½ inches.  
Early American Period

55. Many-molded balustered shaft with bossed terminal. Supported on scroll and ball feet.

### 452—TWO FORGED IRON ANDIRONS

*The Hayden Co.*  
Height, 22½ inches.  
Jacobean Style

160. Open banded shaft with two scroll frontal hooks; terminated with brass rosettes. Supported on broad double strap-iron feet, double scrolled.

### 453—TWO BRASS AND IRON ANDIRONS

*H. E. Malett*  
Height, 29 inches.  
Italian Sixteenth Century

55. Square, pounced and notched shaft, molded at center, diminishing hexagonal top, finished with brass ball terminal; enriched near foot with small outcurved bar holder similar in treatment to shaft. Supported on interesting broad arched forged iron feet adorned with foliated tracery, flutings and diagonal motives.

### 454—TWO FORGED IRON ANDIRONS

*C. W. Bond*  
Height, 30 inches.  
Jacobean Style

20. Square shaft, spirally twisted toward foot and adorned with rear bar hook, hound's head springing from upper front and a five-hooked basket crown. Supported on four broad flat scrolled feet. Open scrolled elliptical center to back bar.

Height, 36½ inches.

*Second Afternoon*

455—TWO FORGED IRON ANDIRONS

80. Similar to the preceding.

*Casper Whitney*  
*Jacobean Style*

*Height, 39 inches.*

456—TWO BRASS AND IRON ANDIRONS

130.

Square notched forged iron shaft balustered in center, and having octagonal shaped tops; surmounted by depressed gadrooned brass melon terminal; balusters at crown and foot. Out-scrrolled frontal bar support of iron finished with hounds' heads holding rings in their mouths. Supported on strap-scrrolled arched legs with small central scrolling holding a pendent fleur-de-lis.

*A. Heilly*  
*Italian Sixteenth Century*

*Height, 39 inches.*

457—FORGED IRON SPIT GUARD

60.

Flat shafts with circular crowning lobes and recessed scrolled pinnacles; supported on pear-shaped lobed frontal feet and flat back irons; diamond-shaped cross-bar.

*The Hayden Co.*  
*Jacobean Period*

*Height, 28 inches; length, 43 inches.*

458—FORGED IRON AND BRASS TORCHÈRE

180.

Slender round, iron shaft beautifully balustered in brass with molded center, pear-shaped at crown and foot; broad circular brass bobèche and socket. Supported on elaborate tripod scroll feet of linked straps, evolving leafage, central brass baluster and pendant.

*R. H. Maynard*  
*Italian Sixteenth Century*

*Height, 4 feet 9½ inches.*

459—FORGED IRON TORCHÈRE

90.

Unusual spirally twisted slender shaft, cusped with scrolled open leaves at circular pricketed bobèche and base. Supported on four flat arched spirally twisted feet.

*Otto Berner agt*  
*Italian Gothic*

*Height, 4 feet 3 inches.*

460—TWO FORGED IRON AND BRASS TORCHÈRES

140.

Slender round shafts enriched with brass balusters. Supported on open ringed tripod legs of iron, developing broad scrolls and leafage. Leaf-cusped bobèches, fitted for electricity. (Ring on one base missing.)

*Harold Brokaw*  
*Italian Renaissance*

*Height, 5 feet 4 inches.*

## Second Afternoon

### 461—TWO FORGED IRON TORCHÈRES

*Mrs. Mameloe.*

*Italian Gothic*

90. Quaint spirally twisted slender shaft with circular dish bobèche and open scrolled square socket. Supported on arched tripod legs with splay feet.

Heights, 4 feet 9 inches and 4 feet 4 inches.

### 462—TWO FORGED IRON TORCHÈRES

*Mr. Jefferey.*

*Italian Gothic*

575. Slender spirally fluted lower shaft finished with open fleur-de-lis; square upper shaft punched with stars; saucer-like bobèche bracketed with four open scrolls terminating in dragons' heads and a pendent, crimson tassel surrounding shaft. Supported on flaring tripod legs, scrolled with tracery on inner side and crowned with open leafage.

Height, 6 feet.

### 463—FORGED IRON TORCHÈRE

*C. B. Hoyt.*

*Italian Gothic*

70. Slender spirally twisted and balustered stem, with deep circular bobèche and square candle socket. Supported on foliated Gothic arched tripod feet.

Height, 4 feet 5 inches.

### 464—FORGED IRON TORCHÈRE

*C. B. Hoyt.*

*Italian Gothic*

70. Roughly hexagoned shaft with central faceted baluster, deep circular bobèche and square candle socket. Supported on arched tripod legs with splay feet.

Height, 4 feet 8 inches.

### 465—TWO FORGED IRON TORCHÈRES

*Mr. Williams*

*Italian Sixteenth Century*

160. Slender baluster shafts; large candle socket and round saucer bobèche. Supported on arched tripod legs.

Height, 50½ inches.

### 466—FORGED IRON TORCHÈRE

*D. D. Licher*

*Italian Gothic*

70. Slender square shaft with three spirally twisted sections, toothed circular bobèche and scrolled square socket. Supported on floriated Gothic arched tripod legs. (One leg twisted.)

Height, 5 feet.

### 467—TWO FORGED IRON TORCHÈRES

*H. A. James.*

*Italian Renaissance*

210. Finely balustered slender shafts; supported on open scrolled tripod bases uniting in center, scrolled bracketed and deeply cusped leaf top with unusually large square candle socket; leafage and balusters gilded.

Height, 5 feet 6 inches.

# THIRD AFTERNOON'S SALE

WEDNESDAY, NOVEMBER 17, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

468—CARVED PADOUK STOOL

*Ra. Place*  
Georgian Period

45. Serpentine molded oblong frieze, with round corners. Supported on cabriole legs with quaintly scrolled leaf knees and bold claw and ball feet; castored. Loose seat upholstered in crimson floral wool damask. Circa 1740.

Height, 17 inches; width, 21 inches.

469—TWO ROUND CARVED FOOTSTOOLS

*G. C. Perkins.*  
Georgian Period

90. Egg-and-dart enriched frieze. Supported on curious cabriole legs composed of scrolled demi-male figures, finished with Ionic capitals and bossed triple pad feet. Ivory lacqué parcel gilded. Loose cushion, upholstered in Louis XVI floral brocade of the period. Circa 1725.

Height, 11 inches; diameter, 14½ inches.

470—CARVED OAK BOX

*R. J. Turnbull.*  
Jacobean Period

70. Molded hinged top; enriched on three sides with typical floral arched motives. Molded plinth. Circa 1620.

Height, 9 inches; length, 28 inches; depth, 23 inches.

471—CARVED OAK TABLE DESK

*M. St. Cyr.*  
Tudor Period

80. Double-hinged sloping top; the interior fitted with four drawers. Front enriched with rosettes and unusually elaborate strap scroll arabesques. Circa 1585.

Height, 12¾ inches; length, 25¾ inches.

472—WALNUT SIDE CHAIR

*P. H. French & Co.*  
William and Mary Period

130. Oblong back and seat upholstered in lustrous rose-crimson velvet of the period; trimmed with silk fringe. Supported on finely balustered and double stretchered legs. Circa 1690.



### *Third Afternoon*

#### 473—WALNUT ARMCHAIR

*Steuernant*  
*Stuart Period*

110. Oblong open back with beautifully twisted supports, scrolled arms and recurring twisted stretchered legs. Seat and back upholstered in rose velvet of the period, the back paneled with gold lace and corner frogs. Trimmed with silk fringe. Circa 1665.

#### 474 —WALNUT ARMCHAIR

*G. C. Perkins.*  
*Italian Renaissance*

90. High oblong back, flat arms and seat, upholstered in silver-green brocatelle of the period; woven with most interesting scroll cartouched floral motives. Supported on finely balustered legs with frontal and H-stretchers.

#### 475—WALNUT SIDE CHAIR

*Mrs. Paul Bloch.*  
*Italian Sixteenth Century*

60. High oblong back and seat upholstered in sea-green damask of the period, woven with bouquets and infloretted acanthus leaves. Supported on balustered legs with plain H-stretcher.

#### 476—WALNUT SIDE CHAIR

*G. C. Perkins.*  
*Italian Renaissance*

70. High oblong back and seat upholstered in sea-green damask of the period. Supported on balustered legs and double stretchers. (Frame apparently of later period.)

#### 477—CARVED WALNUT ARMCHAIR

*La Place*  
*Louis XIII Period*

90. Open double balustered back with scroll pedimented top rail, enhanced with rosettes and primitive leafage; molded wood seat. Rare balustered arms, legs, side and double-H frontal stretchers. Circa 1640. (Patera on stretcher missing.)

#### 478—TWO CARVED WALNUT CHAIRS

*H. Reifemyder*  
*William and Mary Period*

420. High, arched and open paneled backs with baluster side supports and quaintly scrolled pediment bearing two perched birds. Stretchered and balustered legs with the lower portion deeply scrolled; frontal stretcher embodying the motives of the pediment. Seat and back caned. Circa 1690.

*From the collection of Colonel Way, D.S.O., Denham Place, Buckingham.*

*Stenson*  
Elizabethan Period

479—CARVED OAK ARMCHAIR

230. Interesting paneled back with leaf-scrrolled pediment and ears; enriched with formal tulip and lily motived panels and chevron inlay borders. Scrolled arms; molded seat and baluster stretchered legs. (One leg reinforced at an early period with an iron angle.) Circa 1590.

From the collection of Sir Arthur Cory-Wright, Bart., Ayot Place, Welwyn.

*Frank Partridge*  
Elizabethan Period

480—CARVED OAK ARMCHAIR

150. Oblong paneled back, enriched with central rosetted and scrolled diamond motive, placed under a leaf scrolled arabesqued, columned arch and rosetted frieze; the outer frame inlaid with sycamore chevrons. Scrolled arms with balusters under; on similar bulbous legs and stretchers. Molded wood seat and inlaid frieze. Circa 1580.

*Stenson*  
Elizabethan Period

481—CARVED OAK ARMCHAIR

200. Oblong paneled back with deeply scrolled pediment, enriched with central jardinière of pomegranate, leafage and exceptionally quaint arabesque scrollings; stiff scrolled arms with balusters under; similar legs with varied stretchers. Molded wood seat. Circa 1585.

Note: These quaint solid chairs were mostly made in Yorkshire and the Lake District of England.

*W. F. Haphen*  
William and Mary Period

482—CARVED WALNUT CHAIR

210. High serpentine scrolled oblong back. Supported on fine octagonal balustered legs and double-U scrolled stretchers. Seat and back upholstered in seventeenth century crimson velvet. Trimmed with patterned gold galloon. Circa 1690.

From the collection of the Dowager Countess of Wolseley, Hampton Court Palace.

*Otto Bernet agt*  
William and Mary Period

483—TWO CARVED WALNUT CHAIRS

340. Scrolled oval open paneled back with similar coronetted pediment and baluster side supports. Deeply scrolled, molded legs with frontal stretcher similar to pediment and supplementary balustered H-stretchers. Seat and back caned. Circa 1690.

### *Third Afternoon*

#### 484—CARVED WALNUT CHAIR

*Austin Agent.*  
*Stuart Period*

300. Acanthus-leaf scrolled oval panel back with leaf-enriched baluster supports; seat adorned with scrolled leafage. Supported on balustered legs, enhanced with pateræ, similar H-stretcher and finely scrolled acanthus-leaf frontal stretcher. Seat and back caned. Circa 1665.

*From the collection of Lady Cunard, Carlton House Terrace, London.*

#### 485—WALNUT SAVONAROLA CHAIR

*G. C. Perkins.*  
*Italian Sixteenth Century*

140. Broad folding cartouched back rail; scrolled arms; double scrolled and many railed supports with extra flat slatted seat; folding and sustained on cross feet terminated in rudimentary paws.

#### 486—CARVED WALNUT ROMAN CHAIR

*Haydon & Co.*  
*Italian Eighteenth Century*

130. Boldly C-scrolled arms and legs enriched with acanthus leaves, husks and massive claw and pad feet; in the center below the seat are two coats-of-arms pertaining to a Bishop. Seat and arms upholstered in the seventeenth century rose-crimson velvet. Originally a folding Savonarola chair.

#### 487—WALNUT SAVONAROLA CHAIR

*G. C. Perkins.*  
*Italian Sixteenth Century*

90. Massive scrolled arms, double rosetted at the fore. Double scrolled U-frame, folding from central rosettes and supported on cross rails terminating in boldly cut claw feet. Seat and back of original brown hide; trimmed with brass nails, gold galloon and fringe.

#### 488—CARVED OAK CHAIR

*Sorenson*  
*Jacobean Period*

10. Yorkshire type; open back with two arabesque scrolled cross splats; sunk molded wood seat. On stretchered, balustered legs. (Seat imperfect.) Circa 1625.

#### 489—SIX OAK CHAIRS

*Wm. Eddis Brooks, Jr.*  
*Stuart Style*

720. Oblong back. Supported on spiral legs and stretchers. Seat and back upholstered in seventeenth century Italian crimson damask; woven with rare infloretted leaf ogivals; trimmed with gold galloon.

Third Afternoon

490—OAK GATE-LEG TABLE

*H.C. Riesengades.  
Jacobean Period*

210 Oblong top, with round ends. Supported on two balustered legs with scrolled cross feet and folding gate. A very rare type. Circa 1620.

Height, 28 inches; length, 30½ inches.

491—OAK SIDE TABLE

*P. W. French & Co.  
Jacobean Period*

280 Semicircular top; triangular frieze molded at head and foot. Supported on three balustered legs with plain stretchers. Circa 1665.

Height, 29½ inches; length, 40½ inches.

492—INLAID WALNUT SIDE TABLE

*Otto Bernet agt  
Queen Anne Period*

220 Molded oblong top with round corners; deeply scrolled valance-apron; fitted with small central molded drawer and two deeper on flanks; trimmed with brass bail handles. Supported on cabriole legs with pear-shaped toes. Circa 1705.

Height, 27½ inches; length, 29 inches.

493—INLAID WALNUT CENTER TABLE

*Otto Bernet agt  
Queen Anne Period*

160 Molded oblong hinged top with inset round corners; interior compartment fitted; arched frieze with valanced quarter-round apron bracketed into cabriole legs terminating in unusual sheep feet. Circa 1705.

Height, 28½ inches; length, 29½ inches.

From the collection of Hon. Charles Bateman Hanbury, Brome Hall, Suffolk.

494—OAK CENTER TABLE

*P. W. French & Co.  
Jacobean Period*

330 Molded oval top, fitted with drawer and deep scrolled valance apron. On balustered legs and molded stretchers. Original engraved brass cartouche bail handles and escutcheon. Circa 1685.

Height, 25¼ inches; width, 29½ inches.

495—OAK CENTER TABLE

*P. W. French & Co.  
William and Mary Period*

220 Molded oblong top; fitted with drawer, trimmed with original scroll mask and star, brass handles and escutcheon. On faceted baluster legs and scrolled X-stretcher. Circa 1690.

Height, 29¼ inches; width, 27 inches.



Third Afternoon

*Mrs. Thos. Schumacher*

496—CARVED WALNUT CENTER TABLE

*Louis XIII Period*

*140.* Massive oblong top, frieze enriched with geometric panels and flutings, fitted with two drawers. Supported on finely balustered legs with broad H-stretcher adorned with curious leaf notchings.

*Height, 32 inches; length, 46 inches.*

497—OAK GATE-LEG TABLE

*Mr. Eder. Bruch, Jr.*  
*Stuart Period*

*370.* Oval top with two leaves uniquely rule-jointed; fitted with two end drawers. Supported on four baluster legs with plain stretchers and finely constructed gates. Circa 1665.

*Height, 2 feet 6 inches; length, open, 5 feet 1 inch.*

498—CARVED WALNUT CENTER TABLE

*P. W. French & Co.*  
*Spanish Renaissance*

*80.* Massive demountable oblong top. Supported on scrolled lyre-shaped ends, enriched with panels and pendants. Reinforced with balustered scroll iron central brackets.

*Height, 2 feet 7 inches; length, 4 feet 1 inch.*

499—WALNUT TABLE

*P. W. French & Co.*  
*Spanish Sixteenth Century*

*100.* Molded oblong top. Supported on bracketed, valanced, stretchered and splayed end legs and original balustered forged iron reinforcing scroll brackets, in center.

*Height, 30½ inches; length, 33 inches.*

500—INLAID WALNUT SERVICE TABLE

*Austin Agent.*  
*Flemish Seventeenth Century*

*180.* Oblong sliding top disclosing small chamber for napery; frieze fitted with drawer enriched with small molded panels of geometric inlay and inscription "Johann George" at crown of drawer, chevron band and deep molding at foot. Supported on quaint scroll ends, reinforced with pegged molded cross-bars ostensibly carrying a canted front drawer partitioned for cutlery. Broad open square-stretchered base with stump feet. Circa 1620.

*Height, 30½ inches; top, 41 inches by 45 inches.*

501—CARVED WALNUT CENTER TABLE

*Austin Agent.*  
*Spanish Renaissance*

*120.* Molded oblong top. Supported on open scrolled, lyre-shaped ends, reinforced with balustered and scrolled iron center brackets.

*Height, 28½ inches; length, 51 inches.*



Third Afternoon

*P. H. French & Co.*  
Italian Sixteenth Century

502—WALNUT CENTER TABLE

120. Framed oblong top with dentiled rim; frieze fitted with drawer and at back with most unusual scroll apron partially covering back of drawer. Supported on elaborately balustered splayed legs and plain stretcher.

Height, 29½ inches; length, 33 inches.

*Sterenson*  
Jacobean Period

503—OAK SINGLE GATE-LEG TABLE

190. Molded oblong top with one folding leaf; fitted with end drawer. Supported on finely balustered legs with molded stretchers and similar double gate for the folding leaf. Circa 1630.

Height, 28 inches; length, 40 inches.

Note: An unique gate-leg table; one-leaf tables are very rarely seen.

*Aust. agent.*  
Jacobean Period

504—OAK CREDENCE TABLE

90. Semi-hexagoidal top; molded frieze with two pineapple pendants. Supported on three bulbous turned legs and molded stretcher. Circa 1610.

Height, 31 inches; length, 38½ inches.

*G. C. Perkins*  
Queen Anne Period

505—MAHOGANY DROP-LEAF BREAKFAST TABLE

130. Oblong top with extra deep leaves. Supported on cabriole legs, enriched with finely scrolled knees and claw and ball feet. Two legs gated to support leaves. Circa 1710.

Height, 28 inches; length, open, 5 feet 4 inches; width, 4 feet.

*Otto Bernet*  
Queen Anne Period

506—INLAID WALNUT SIDE TABLE

260. Molded rectangular top with round corners, fitted with bracketed central and two deeper drawers at sides. Supported on cabriole legs with pad feet. Top and drawers inlaid with cross banding. Trimmed with brass bail handles. Circa 1705.

Height, 27 inches; width, 26½ inches.

*Otto Bernet*  
English Eighteenth Century

507—CARVED MAHOGANY CORNER CHAIR

110. Scrolled top rail with leaf-bracketed pediment; enriched with shell and acanthus scrollings. Open back with two spoon-shaped vase splats and three simple alternate balusters. Frontal cabriole leg with shell and leaf bracket knee, pad feet and balustered stretcher. Loose seat upholstered in old mauve silk challis. Circa 1730.

Height, 30 inches; length, 32¾ inches.

### Third Afternoon

#### 508—CARVED BEECH STATE CHAIR

*Steuenson*  
Stuart Period

160. Open oblong back broadly carved and enriched with diamond trellis; spirally turned supports, legs and stretchers. Outcurved scrolled arms. Arm pads and loose seat cushion upholstered in crimson velvet of the period; trimmed with large crimson and gold tassels. Circa 1635.

*From the collection of Sir Arthur Cory-Wright, Bart., Ayot Place, Welwyn.*

#### 509—CARVED BEECH CHAIR

*Austin Agent*  
Stuart Period

240. Open leaf and rosetted oblong back with pediment displaying two reclining cupids supporting a coronet. Spirally turned supports, legs and stretchers, with supplementary crown and leaf frontal stretcher. Oval panel of back and seat caned. Circa 1660.

#### 510—CARVED BEECH STATE CHAIR

*Austin Agent*  
Stuart Period

420. Oblong back enriched with open leafage and shell pediment. Spirally turned supports adorned with blossoms, panels and terminating in vase finials; leaf-scrolled arms; stretchered legs similarly adorned to supports. Seat and back caned. Circa 1640.

#### 511—CARVED BEECH CHAIR

*Otto Bernet agt*  
Stuart Period

300. Leaf-scrolled oval back, with quaint open scroll pediment having a bust of Indian maiden in center, flanked by two cupids, supporting feather motives; open balusters at sides. Leaf-scrolled cabriole legs with balustered H-stretcher and unusual incurved open frontal stretcher enriched with rosette and acanthus leaves. Circa 1660.

*From the collection of Miss Harding of Cheltenham, Lady-in-Waiting to the late Queen Victoria.*

#### 512—CARVED BEECH CHAIR

*Otto Bernet agt*  
Stuart Period

170. Rosetted and scrolled oval open back and similar coronetted pediment; spirally turned back supports with leaf and blossom enrichment. Molded seat on molded scrolled legs with stretcher similar to pediment and auxiliary spiral stretchers. Seat and back caned. (Defective.) Circa 1660.

Third Afternoon

*Austin Agent*  
*Stuart Period*

513—CARVED BEECH STATE CHAIR

500. Oblong back enriched with open leafage, rosettes and shell pediment; spiral turned supports, legs and stretchers; leaf scrolled arms. Seat and back caned. Circa 1640.

*Otto Bernet agt*  
*Stuart Period*

514—CARVED BEECH STATE CHAIR

475. Oblong back, with open scrolled leafage occasionally adorned with winged cupid heads. Spirally turned supports enriched with blossoms and pineapple terminals. Leaf-scrolled arms; seat with further leafage. Interesting spirally turned legs terminating in rudimentary claws; frontal stretcher similar to the pediment and auxiliary spirally turned stretchers. Seat and back caned. Circa 1660.

*From the collection of Lady Cunard, Carlton House Terrace, London.*

*Otto Bernet agt*  
*Stuart Period*

515—CARVED BEECH ARMCHAIR

275. Oblong back with open scrolled leafage and shell enrichment; spiral supports, legs and stretchers adorned with quaint blossoms; supplementary frontal stretcher matches pediment; leaf-scrolled arms. Back and seat caned. Circa 1640.

*Mrs. Roger Stanes*  
*William and Mary Period*

516—TWO CARVED WALNUT CHAIRS

300. Open arched and railed back with fluted baluster supports, central open leaf and strap scrolled splat and similar pediment. Facetted balustered legs with double-C scrolled stretcher. Seat upholstered in crimson velvet; trimmed with silk fringe. Circa 1690. (One pediment defective.)

*Otto Bernet agt*  
*William and Mary Period*

517—TWO CARVED WALNUT SIDE CHAIRS

640. High open back with arched leaf-scrolled pediment terminating in a vase of flowers, three exceptionally fine splats of deeply cut strap and leaf arabesques enclosing husks and pinnaced square supports, paneled and enriched with husks, pateræ and basketed valance motives. Supported on similar legs with stretcher matching pediment. Seats upholstered in crimson velvet of the period; trimmed with tasseled Vandyked silk fringe. Circa 1690.

*From the collection of the Dowager Countess of Wolseley, Hampton Court Palace.*

### Third Afternoon

518—TWO CARVED WALNUT CHAIRS *P. D. French & Co.*  
Northern Italian Sixteenth Century

180. Sloping cartouched back; enriched with central coat-of-arms and leaf-scrolled demi-cupids. Extra-long molded lozenge-shaped seats. Supported on flaring front with leafage, satyr head and scrolled claw feet.

519—TWO CARVED WALNUT CHAIRS *J. C. Jamel.*  
Northern Italian Sixteenth Century

160. Similar to the preceding.

520—TWO WALNUT CHAIRS *K. Delmann.*  
Northern Italian Sixteenth Century

140. Cartouche backs; enriched with leaf-scrolled eagle heads and central coats-of-arms. Molded hexagoidal seats. Supported on molded boxed frieze and flaring front, adorned with leaf and strap scrolled cartouche.

521—WALNUT STATE CHAIR *Otto Bernet agt.*  
Louis XIII Period

80. High serpentine crowned sloping back, flaring arms and shaped seat; upholstered in similar brocatelle to the preceding. Valanced apron; supported on finely balustered legs and similar H-stretcher. Circa 1640.

522—CARVED WALNUT STATE CHAIR *Austin Agent.*  
Stuart Period

500. Double paneled oblong back; enriched with scrolled coronet on all sides. Spiral supports and stretchers, molded scrolled arms and legs, frontal stretcher similar to the coronetted pediment. Seat and double back caned. Circa 1625.

*Note:* These coronetted chairs are generally supposed to have been first made for Baby Charles (Charles I) at the instigation of his familiar, Buckingham.

523—INLAID WALNUT SIDE TABLE *Otto Bernet agt.*  
Queen Anne Period

250. Molded rectangular top with double round inset corners; fitted with long drawer, narrow central under and deep drawers at sides; trimmed with original brass bail handles. Supported on cabriole legs enriched with acanthus-leaf scrollings and pad feet. Circa 1710.

Height, 30 inches; length, 32¾ inches.

524—INLAID WALNUT SIDE TABLE *Frank Partridge*  
Queen Anne Period

300. Molded rectangular top with round corners; finely valanced frieze, fitted with narrow central and deep side drawers; trimmed with patera and pear drop handles. Supported on slender graceful cabriole legs with pad feet. Circa 1710.

Height, 28¼ inches; length, 30 inches.



Third Afternoon

525—INLAID WALNUT LOWBOY

*Ollo Bennett*  
Queen Anne Period

250. Oblong molded top; fitted with three drawers, the central knee-holed into a valanced apron. Mounted with engraved scroll back bail handles. Supported on chestnut cabriole legs with pad feet. The ends are of pine, evidently used to conserve the more valuable walnut. Circa 1710.

Height, 2 feet 2½ inches; length, 3 feet 4 inches.

526—ENGLISH BEECH SCHOOL DESK

*Ollo Bennett*  
William and Mary Period

130. Oblong molded slant top with book rest. Supported on six finely balustered legs and plain stretchers. Circa 1675.

Height, 34½ inches; width, 25 inches.

527—WALNUT CENTER TABLE

*A. B. Jones*  
Louis XIII Period

80. Oblong top; supported on cross bars and slender balustered legs with plain box stretcher. Circa 1635.

Height, 32 inches; length, 48½ inches; diameter, 16 inches.

528—MAHOGANY WRITING TABLE

*L. Alaraine & Co.*  
French Eighteenth Century

90. Rectangular top, fitted with raised molded edge and green cloth center. Astragal molded frieze. Supported on fluted tapering round legs; trimmed with gilded bronze collars and toes. Circa 1780.

Height, 29¼ inches; length, 32½ inches.

529—INLAID TULIPWOOD READING TABLE

*L. Alaraine & Co.*  
Louis XVI Period

200. Kidney-shaped top with shaped central book rest, lifting with a spring. Sustained on open scroll end supports with similar stretcher. Circa 1780.

Height, 28 inches; length, 34¾ inches.

530—OLIVE WOOD WRITING TABLE

*L. Alaraine & Co.*  
French Eighteenth Century

320. Rectangular top, lined with tooled green morocco; frieze fitted on back and front with three small central and two deeper flanking drawers. Sustained on square tapering legs, finely castored. Mounted with *cuirre doré* patera and ring handles. Circa 1785.

Height, 2 feet 4 inches; length, 3 feet 7 inches.

From the collection of the Hon. Charles Bateman-Hanbury, Brome Hall, Suffolk.



### Third Afternoon

#### 531—TULIPWOOD BOUDOIR DESK

*L. Alaraine & Co.*  
*Louis XVI Period*

240 Half-hinged folding top, the interior lined with tooled black morocco; sustaining a small cabinet at back, fitted with tambour slides and two small drawers. Long frieze drawer; supported on tapering square legs. Circa 1785.

*Height, 39 inches; width, 25 inches.*

#### 532—MOUNTED MAHOGANY BOUDOIR DESK

*Mrs. Cragin.*  
*Louis XVI Period*

140 Oblong top, with half-folding hinged writing slide, lined with original tooled apple-green leather. Fitted with back cabinet having two mirror doors, two drawers and dove marble top. Table with fluted pilasters enclosing two hinged doors. Supported on fluted tapering round legs. Richly mounted in *cuivre doré* with open diamond lattice gallery, leaf and pearl moldings to drawers and doors; collars and vase toes to legs. Circa 1785.

*Height, 3 feet 9½ inches; width, 2 feet 8 inches.*

*From the collection of the Hon. Charles Bateman-Hanbury, Brome Hall, Suffolk.*

#### 533—INLAID TULIPWOOD BOUDOIR DESK

*L. Alaraine & Co.*  
*Louis XVI Period*

440 Oblong feathered top, sustaining small back cabinet fitted with cross banded tambour sliding fronts, simulating books, and three drawers. Table fitted with long drawer, two smaller drawers, and arched knee-hole. Supported on tapering square legs. Inlaid with lines and fine kingwood bandings. Trimmed with oval escutcheons and knob handles. Circa 1785.

*Height, 3 feet 4 inches; width, 2 feet 4 inches.*

#### 534—TWO WALNUT BUREAUS

*Otto Bernet agt*  
*Italian Sixteenth Century*

250 Oblong molded top; fitted with molded frieze drawer and three similar drawers under; square pilasters. Supported on well-molded, broken plinth and well-proportioned bracketed base. Paneled ends.

*Height, 33 inches; width, 28 inches.*

#### 535—OAK SIDE TABLE

*Mrs. Henry M. Engle*  
*William and Mary Period*

130 Molded oblong top; frieze fitted with small central and two deeper flanking drawers; enriched with raised panels having round inset corners, brass bail handles with open scrolled backs, and unusually quaint scroll valanced apron. Supported on bracketed cabriole legs with pad feet. Circa 1690.

*Height, 28 inches; length, 30 inches.*

Third Afternoon

536—TWO CARVED WALNUT STATE CHAIRS

*A. L. Loevenstein*  
*Italian Renaissance*

220. High oblong back and seat, upholstered in crimson brocatelle of the period; richly woven with large infloretted leaf ogivals enclosing bouquets. Scrolled arms enriched with acanthus leaves, balustered supports and legs with frontal and H-stretchers. One chair with balusters of arms reversed.

537—CARVED WALNUT STATE CHAIR

*Mrs. M. E. Stewart*  
*Italian Renaissance*

120. High oblong back with serpentine crown, and seat upholstered in crimson brocatelle similar to the preceding. Scrolled arms and supports, enriched with acanthus leaves. Supported on balustered legs, frontal and H-stretchers.

538—CARVED WALNUT STATE CHAIR

*Austin Agent.*  
*Stuart Period*

520. Oblong back with open scrolled leafage, the pediment enriched with two demi-cupids, supporting a rosette. Spirally turned supports, adorned with blossoms and vase terminals. Leaf-scrolled arms; spiral supports, legs and stretchers; supplementary frontal stretcher similar to the pediment. Leaf-scrolled seat and back caned. Circa 1640.

539—TWO WALNUT THRONE CHAIRS

*G. F. Haphen.*  
*Italian Sixteenth Century*

300. High oblong backs, enriched with gilded leaf terminals; molded flat arms on balustered supports and legs with cross stretchers finished with paw feet. Backs and deeply boxed seats upholstered in rose-red velvet; trimmed with rosetted velvet galloon and lattice fringe.

540—TWO WALNUT THRONE CHAIRS

*G. F. Haphen.*  
*Italian Sixteenth Century*

320. Similar to the preceding.

541—TWO CARVED WALNUT STATE CHAIRS

*Alto Bernet agt*  
*William and Mary Period*

300. Oblong serpentine crowned back, with rare scrolled arms having unusual tongue motives at hip and front; supported on balusters and similar formed legs, H and frontal stretchers. Seat and back upholstered in olive-toned green damask of the period; displaying jardinières of carnations and scrolled leaf motives. Trimmed with latticed silk fringe. Circa 1690.

*From the collection of the Dowager Countess of Wolseley, Hampton Court Palace.*

### Third Afternoon

542—TWO WALNUT THRONE CHAIRS

*Mrs. St. Cyr.*  
*Italian Renaissance*

270. High oblong back, finished with gilded leaf terminals and flat molded arms. On square supports, legs and stretchers. Seat and back upholstered in rose-crimson velvet of the period; trimmed with open gold lace, silk lattice and plain fringes.

543—TWO WALNUT THRONE CHAIRS

*Mrs. St. Cyr.*  
*Italian Sixteenth Century*

260. Oblong backs, with carved and gilded scroll cartouche finials; flat molded arms, balustered square supports borne on cross stretchers finished with claw feet. Seat and back upholstered in crimson and golden-yellow brocatelle of the period; woven with scrolls enclosing bouquets of lilies. Trimmed with gold-patterned galloon and fringe.

544—TWO WALNUT THRONE CHAIRS

*Mrs. Charles H. Cooper.*  
*Italian Sixteenth Century*

240. Similar to the preceding.

545—TWO WALNUT THRONE CHAIRS

*H. A. Jones*  
*Italian Sixteenth Century*

220. Similar to the preceding.

546—FOUR WALNUT CHAIRS

*Ollo Bernet agt.*  
*Cromwellian Period*

840. High oblong backs. Supported on interesting baluster legs with frontal and H-stretchers. Seat and back upholstered in crimson damask of the period woven with broad acanthus-leaf ogivals enclosing conventional bouquets; trimmed with silk fringe and gold galloon. Circa 1655.

*From the collection of Sir Henry Dering, Surrenden Park, Ashford.*

547—TWO CARVED WALNUT ARMCHAIRS

*Frank Partridge*  
*Louis XIII Period*

480. Oblong back and seat, upholstered in rare contemporary bottle-green velvet; trimmed with varying brass nails. Fine spirally turned arms, supports and legs, with frontal and H-stretchers; the arms finished with interesting grotesque hounds' heads. Circa 1635.

548—SIX WALNUT ARMCHAIRS

*Mrs. Theo. Schumacher.*  
*Italian Renaissance*

330. Oblong backs, finished with brass ball and square molded terminals; finely fashioned flat scroll arms; straight supports and legs with open scroll arabesque stretchers. Backs and seats upholstered in black hide; trimmed with oval brass nails.

Third Afternoon

549—SIX WALNUT CHAIRS

*Otto Berner agt*  
Louis XIII Period

600. Oblong close back and seat, upholstered in crimson damask of the period; woven with floral ogivals. Trimmed with gold galloon. Supported balustered and stretched legs.

550—TWO WALNUT SIDE AND ARM CHAIRS

*G. F. Hapken.*  
Louis XIII Period

260. Oblong backs and seats, upholstered in brilliant ruby velvet of the period; trimmed with gold galloon and silk fringe. Bulbous turned arms, supports, legs and double stretchers. (Frames have been restored.) Circa 1640.

551—TWO WALNUT SIDE CHAIRS

*G. F. Hapken.*  
Louis XIII Period

400. Similar to the preceding.

552—WALNUT SIDE CHAIR

*Otto Berner agt*  
Stuart Period

100. Oblong back and seat upholstered in rose-crimson velvet of the period; trimmed with open gold lace and silk fringe. Finely twisted supports, legs and stretchers. Circa 1635.

553—WALNUT STATE CHAIR

*Maurice Brill.*  
Louis XIII Period

90. High sloping oblong back, flat arms with balustered supports and double stretchers. Seat, back and arm pads upholstered in crimson seventeenth century Italian brocatelle; patterned with acanthus leaves, scrollings and large pomegranate devices. Circa 1640.

554—FOUR WALNUT ARMCHAIRS

*H. F. Hanson.*  
Louis XIII Period

400. Low oblong back set close to seat, upholstered in crimson and pink damask developing sprays and angular scrolled carnations. Arms, supports, legs, frontal and H-stretchers of light bulbous balusters. Circa 1640.

555—FOUR WALNUT ARMCHAIRS

*H. F. Hanson.*  
Louis XIII Period

480. Oblong backs set close to seats. Upholstered in curiously patterned leaf-scrolled crimson and ivory damask of the period. Bulbous balustered arms, supports and legs with frontal and H-stretchers. Circa 1630.



### Third Afternoon

#### 556—FOUR WALNUT CHAIRS

*H. A. James.*  
*Louis XIII Period*

320. High oblong backs set close to seats; upholstered in crimson damask, woven with conventionalized bouquets, each surrounded by four perched birds. Finely balustered legs with frontal and H-stretchers.

#### 557—TWO WALNUT SIDE CHAIRS

*Maurice Brill.*  
*Louis XIII Period*

180. Similar to the preceding. Upholstered in rose-crimson brocatelle of the period; patterned with large scrolling leaves, fruit and flowers.

#### 558—SIX WALNUT SIDE CHAIRS

*A. J. Kobler.*  
*Louis XIII Period*

360. High oblong back and seats, upholstered in rose-crimson damask of the period; woven with a fascinating pattern of bouquets surrounded by birds formally placed to form diamond motives. Balustered legs with similar frontal and H-stretchers. Chestnut has been freely used with walnut in the frames. *Circa 1630.*

#### 559—WALNUT THRONE CHAIR

*K. Heliman.*  
*Italian Sixteenth Century*

150. High oblong back, enriched with gilded scrolled cartouche and leaf terminals; molded flat arms on balustered supports and legs with cross stretchers terminating in paw feet. Back and deeply boxed seat upholstered in lustrous rose-red velvet; trimmed with open gold lace and tasseled lattice silk fringe.

#### 560—TWO CARVED OAK CHAIRS

*Stenson*  
*Tudor Period*

300. Arched, paneled backs; enriched with quaint scrolled oak leaves and acorns. Sunk molded seat. Supported on balustered legs and stretchers. *Circa 1600.*

*Note:* This type of chairs seems to have been made exclusively in Yorkshire and the Lake District of England.

*From the collection of Sir Arthur Cory-Wright, Bart., Ayot Place, Welwyn.*

#### 561—CARVED WALNUT STATE CHAIR

*Otto Bernstorf*  
*Stuart Period*

310. Open oblong back; paneled with rosetted leaf scrolls, similarly enriched at pediment and apron; spirally twisted supported, legs and H-stretcher; arms scrolled with acanthus leaves. Frontal stretcher conforms to the pediment. Back and seat caned. *Circa 1665.*

562—MASSIVE WALNUT ARMCHAIR

*Herman N. Bloch.*  
Italian Renaissance

90. Oblong back, finished with pineapple terminals, broad flat scrolled arms. On square legs with valanced stretchers. Seat and back upholstered in lustrous wine-colored velvet of the period; trimmed with open gold lace and deep latticed fringe.

*Kellerer Lunaro*  
Italian Sixteenth Century

563—TWO CARVED WALNUT CHAIRS

180.

High oblong backs, finished with square leaf-scrolled finials; square legs with leaf terminations and frontal stretcher finely enriched with three bossed cartouches and scroll apron. Back and deeply boxed seat of brown Spanish hide; finished with round brass nails.

*John C. S. Morris*  
Queen Anne Period

564—FIVE CARVED MAHOGANY CHAIRS

600.

Open scrolled back with cupid-bow top rail and spooned vase-shaped splats; broad molded pear-shaped seats. On slightly cabrioled legs developing out-scrolled eyes at knees and club feet. Loose seats upholstered with uncut Florentine velvet of a slightly earlier period; woven in crimson, dull blue and pinks on a variable yellow ground with rare conventionalized blossom and leafage. Circa 1710.

From the collection of Sir Edward Holden, Bart., Glencly, Great Barr.

*Otto Bernet agt.*  
William and Mary Period

565—INLAID WALNUT CENTER TABLE

120.

Oblong top, richly inlaid with light-colored woods developing a center panel of cupids and birds amid a jardinière of flowers and leafage. Frieze similarly inlaid and fitted with drawer. On spirally twisted legs and scrolled double-U stretcher. Circa 1690.

Height, 29 inches; length, 41¼ inches; width, 29¼ inches.

From the collection of the Hon. Charles Bateman-Hanbury, Brome Hall, Suffolk.

*Otto Bernet agt.*  
Queen Anne Period

566—INLAID WALNUT WRITING DESK

260.

The upper portion having slant writing fall with book rest; lined with green velours; the interior fitted with back slide disclosing secret compartment, above are drawers and pigeonholes; the broken frieze under fall is composed of three drawers. Lower portion with molded top and three series of three unequal drawers. Supported on molded plinth and bracket feet. Circa 1705.

Height, 37 inches; width, 37 inches.

From the collection of Sir Edward Holden, Bart., Glencly, Great Barr.

### Third Afternoon

#### 567—INLAID WALNUT BUREAU

*Frank Partridge*  
Queen Anne Period

Molded, cross banded oblong top; fitted with two frieze drawers and flanking pedestals of three drawers each; trimmed with brass bail handles. Unusual cock-beaded valanced recessed center with enclosing door. Supported on molded plinth and bracket feet. Golden patina, with waving feathery grain. Circa 1710.

Height, 30 $\frac{3}{4}$  inches; width, 31 $\frac{3}{4}$  inches.

#### 568—OAK GATE-LEG TABLE

*Herbertson*  
Jacobean Period

Oval top, with two folding flaps. Supported on fine simple balustered legs and gates. Rich golden brown patina. Circa 1620.

Height, 28 inches; length, 39 inches.

#### 569—OAK BUREAU

*Benjamin Benguiat*  
William and Mary Period

Rectangular, with molded paneled top and ends; supported on square stump feet. Front fitted with two small and two long drawers enriched with broken molded panels; trimmed with brass drop handles and escutcheons. Circa 1690.

Height, 29 inches; length, 31 $\frac{1}{2}$  inches.

#### 570—OAK BUREAU

*Otto Bernet agt*  
Cromwellian Period

Well-molded top; fitted with one narrow and two deep broken molded drawers, parted by half ball molded partitions; trimmed with brass drop handles and escutcheon; paneled ends. Supported on molded plinth and bulbous feet. Circa 1655.

Height, 29 $\frac{1}{2}$  inches; length, 34 inches.

#### 571—OAK BIBLE CHEST AND STAND

*Benjamin Benguiat*  
Jacobean Period

Oblong chest, with scratch molded frieze and similar drawer under. Supported on loose stand with baluster legs and molded shelf stretcher toward foot. Circa 1630.

Height, 38 inches; length, 31 $\frac{1}{2}$  inches.

#### 572—INLAID WALNUT BUREAU

*Otto Bernet agt*  
William and Mary Period

Molded oblong top; fitted with two short and three long drawers; trimmed with brass bail handles and oval escutcheons. Supported on molded plinth and scroll bracket feet. The top enriched with lobed medallion and corners in boxwood lines and cross bandings. Circa 1700.

Height, 36 inches; length, 39 inches.

Note: The two upper drawers and the middle long drawer are locked by concealed springs constructed under their respective rails.

From the collection of the Dowager Countess of Wolsley, Hampton Court Palace.

## Third Afternoon

### 573—OAK BUREAU

*Otto Bernet, engraver*  
William and Mary Period

260. Dentil molded oblong top; fitted with three long drawers, arabesqued with moldings; pilasters and central mock pilaster enriched with long, half-balustered pear-shaped drops. Supported on molded plinth and stump feet. Circa 1690.

Height, 3 feet; length, 3 feet 6 inches.

*A. J. Kobler.*

### 574—INLAID WALNUT CABINET AND STAND

Flemish Sixteenth Century

260. Rectangular cabinet, fitted with nine molded drawers and central enclosing door; each inlaid in varicolored woods with quaint architectural landscapes in which are birds, running hounds and hares. Stand, Queen Anne period, mahogany with narrow frieze supported on cabriole legs enriched with leaf-scrolled knees and bold claw and ball feet.

Total height, 44½ inches; width, 25¾ inches.

*Wm. Roger Strauss*  
William and Mary Period

### 575—OAK BUREAU CHEST

375. Oblong molded lifting top, disclosing large compartment; broken molded front simulating drawers, the lower front parted with a molding and fitted with two short and long similar paneled drawers. Supported on molded plinth and bulbous feet. Circa 1690.

Height, 3 feet 2½ inches; length, 3 feet 8 inches.

*Stevens*  
Elizabethan Period

### 576—CARVED OAK CHEST

330. Molded oblong paneled lifting top; front adorned with frieze of arched leafage, guilloche and medallioned rosette stiles and three panels medallioned with fantastic masks having leaf surrounds. Supported on finely bracketed stump feet. Ends paneled and similarly enriched to front. Circa 1600.

Height, 2 feet 3 inches; length, 4 feet 1½ inches.

From the collection of Sir Guy Laking, Bart., C.B., Keeper of the King's Armoury.

*Wm. G. Swift, Jr.*  
Jacobean Period

### 577—OAK GATE-LEG TABLE

210. Oval top with two leaves; fitted with two valanced drawers. Supported on balustered legs and stretchers, with gates. Circa 1635.

Height, 2 feet 3 inches; length, open, 4 feet 6 inches.



### Third Afternoon

#### 578—OAK GATE-LEG TABLE

*Otto Bernet agt*  
*Jacobean Period*

210. Molded oval top; fitted with drawer. Supported on bulbous baluster legs and stretchers with gates. *Circa 1665.*

*Height, 28½ inches; length, open, 41 inches.*

#### 579—SCULPTURED WALNUT CASSONE

*Mrs. St. Cyr.*  
*Italian Renaissance*

555. Oblong lifting top; enriched with spiral fluted molding; leaf-molded, paneled front and ends; the front elaborately adorned in bas-relief with central cartouched ovoidal coat-of-arms with strap impaled shield bearing a barred niche and surmounted by a displayed eagle, the cartouche supported with standing winged angels flanked by acanthus-leaf scrollings, sustaining amorini and terminated in sheep's heads. Pilasters with rams' heads pendent with broad-leaved husks. Supported on a half-round beribboned wreath of laurel leaves bearing varied fruit.

*Height, 1 foot 9 inches; length, 6 feet 5 inches.*

#### 580—CARVED WALNUT CASSONE

*Jefferson.*  
*Italian Renaissance*

700. Rectangular lifting top, broken over the pilasters and enriched with fluted, leaf and dentil moldings. Elaborate front paneled with acanthus-leaf moldings, enclosing cartouched coat-of-arms displaying impaled shield, mantled by an eagle and supported by two winged angels; flanked by motives, each composed of central spread eagle standing on volute acanthus-leaf scrolls held by two playful amorini; pilasters with masks and pendent husks. Supported on a broad half-round, beribboned garland of formal fruit and leafage.

*Height, 1 foot 9 inches; length, 6 feet 4 inches.*

#### 581—CARVED OAK CHEST

*Hugh Hill*  
*Jacobean Period*

260. Molded oblong lifting top disclosing small interior compartment; paneled front, ends and back; front enriched with strap arabesque frieze of diamond motives enclosed by circular medallions, date on pilaster blocks 1646; the three frontal panels embellished with columned arched niches enclosing quaint growing and blossoming shrubs; pilasters and rails with medallioned leafage, arabesques, finely scrolled acanthus leaves and husk. *Circa 1646.*

*Height, 2 feet 5 inches; length, 4 feet 2½ inches.*

*From the collection of Sir Guy Laking, Bart., C.B., Keeper of the King's Armoury.*

582—CARVED OAK CHEST

*Mrs. Glenn.*  
Elizabethan Period

440. Rectangular, with tri-paneled hinged top. Paneled front, enriched with leaf-scrrolled frieze, original forged iron lock plate but no lock, rosetted pilaster with long arched leaf motives under; central panel curiously double arched with quaint fruit scrollings; strap arabesques occupy the flanking spandrils and a winged cupid's head is in the center. Circa 1580.

Height, 24½ inches; length, 3 feet.

583—INLAID WALNUT DOUBLE CHEST

*Hugh Hill*  
William and Mary Period

420. Rectangular upper portion with deeply molded cornice enriched with semi-stellate motives; fitted with three short and three long drawers. Molded extended lower portion with extra deep drawer; on scroll bracketed feet. Trimmed with engraved brass bail handles and escutcheons. Rich patina. Circa 1695.

Height, 54½ inches; width, 42¾ inches.

584—INLAID WALNUT DOUBLE CHEST

*H. F. Dawson.*  
Queen Anne Period

350. Molded oblong top; fitted with three unequal short and three long drawers below; trimmed with original pear drop and rosette brass handles and engraved cartouche escutcheons. Molded lower portion fitted with narrow central and deeper flanking drawers set in a deeply arched apron front. Supported on high bulbous feet. Richly grained wood with beautiful golden-brown patina. Circa 1710.

Height, 4 feet 2 inches; width, 3 feet 5 inches.

From the collection of the Hon. Charles Bateman-Hanbury, Brome Hall, Suffolk.

585—WELSH OAK COURT CUPBOARD

*Mrs. Marie Russell*  
Jacobean Period

475. Molded oblong soffited top with dentiled member and notched leaf frieze; supported on frontal balusters; recessed tri-paneled front with similar notched leaf molding to frieze, the ends with curiously hinged center panels as enclosing doors. Lower portion with molded top, stiles, pilasters and two quatre-paneled doors. Supported on scroll bracketed stump feet. Paneled ends. Circa 1680.

Height, 4 feet 10 inches; width, 4 feet 3 inches.

### Third Afternoon

90. 586—POLYCHROME SCULPTURED WOOD PANEL *from St. Cor.* Spanish Sixteenth Century  
"The Return of the Prodigal Son." Within an oblong niche having a fluted scroll canopy and architectural background, the aged father receives his delinquent son; at right is an attendant and at left a youth bearing the proverbial fattened calf. Sculptured almost in the round.

Height, 25 $\frac{3}{4}$  inches; width, 24 inches.

60. 587—POLYCHROME ARCHITECTURAL FRAME *Mrs. Theo. Schumacher.* Venetian Renaissance  
Dentil molded cornice; the frieze enriched with jardinière emitting floral scrolls; molded arched opening, the spandrels with lion masks and vines. Supported on two fluted bracketed columns and floral scrolled apron; executed in gesso and carving; finished with gilding and dull colors.

Height, 24 inches; width, 20 inches.

115. 588—CARVED OAK MIRROR *H. A. James.* English Renaissance  
Molded oblong frame; scrolled pediment, enriched with an oval laurel wreathed medallion enclosing symbolic clasped hands under flamed double hearts, supported by two cupids riding dolphins amid arabesque strap scrollings. Sides adorned by inverted cornucopias emitting enormous pendants of fruit. Circa 1695.

Height, 6 feet 5 $\frac{1}{2}$  inches; width, 4 feet 11 inches.

60. 589—CARVED PINE MIRROR *H. A. James.* Georgian Period  
Richly molded oblong frame with outset corners; the moldings adorned with entwining beribboned rosette and fine acanthus-leaf motives; shell and husk drops in upper corners, scroll patera in lower corners and side pendants of husks falling from under the outset corners. Surmounted by a serpentine sectioned frieze embellished with reversing arched rocaille enclosing floral vines; deeply soffited cornice and triangular pediment, enriched with leaf, egg and dart motives. Has been subsequently finished a dark walnut color. Circa 1740.

Height, 6 feet 11 inches; width, 4 feet 9 inches.

240. 590—ILLUMINATED LEATHER SCREEN *from G. W. L. Adams.* English Eighteenth Century  
Four folds with serpentined crowns. Enriched with three transverse sections; similarly displaying leaf scroll at crowns, festooned with floral vines. Executed in rich colors on gilded grounds. Paneled and finished with stamped floral gilded borders, brass nailed. Circa 1745.

Height, 6 feet; length, 7 feet 4 inches.

Third Afternoon

591—ILLUMINATED LEATHER SCREEN

*C. R. Vandell & Co.*  
*French Eighteenth Century*

600.

Three folds; each displays three series of pastoral scenes; in two, the lower are of fowl in landscapes. The subjects illustrate "Lovers" at various rural amusements and avocations. (Has been remounted with brass-nailed leather edges and restored.)

Height, 6 feet 6 inches; width, 5 feet 4½ inches.

592—ILLUMINATED LEATHER SCREEN

*Mrs. R. S. Hoyt.*  
*French Eighteenth Century*

550.

Three folds, trimmed with brass-nailed leather edges. Each panel depicts a series of three pastoral scenes: Harlequinade, The Lovers, The Shepherdess and others with rural amusements. Painted in the style of Lancret. Circa 1775.

Height, 6 feet; width, 5 feet 4½ inches.

593—ILLUMINATED LEATHER SCREEN

*La Place.*  
*Flemish Late Seventeenth Century*

275.

Three oblong folds, trimmed with brass-nailed, gilded leather. Each fold finely matched, displaying basketed arabesque scrolls and cartouches emitting bouquets of flowers in rich colors and gold on a soft light blue ground. (Has been remounted.)

Height, 6 feet 6 inches; width, 6 feet 5¼ inches.

594—LONG WALNUT BENCH

*R. H. Maynard.*  
*Louis XIII Period*

160.

Oblong seat, upholstered in charming sea-green damask of the period; woven with bouquets within acanthus-leaf ogivals. Supported on six unusually quaint balustered legs and double H-stretchers. Circa 1620.

Height, 1 foot 5½ inches; length, 5 feet 8 inches.

595—CARVED WALNUT CENTER TABLE

*Mrs. Mack.*  
*French Renaissance*

225.

Oblong paneled top; enriched with beautiful scrolled shell motive molding; strap arabesqued and rosetted frieze, fitted with two drawers and pendent leaf and husk pateræ pilasters. Supported with nine finely fluted balustered legs on triple diminishing leaf-molded H-stretchers and bulbous feet. The bi-columned end legs are deeply recessed, very beautifully arched in center and flanked with open leaf and strap brackets. Rich glowing golden patina.

Height, 2 feet 4½ inches; length, 3 feet 3 1-8 inches; diameter, 2 feet 2½ inches.



### Third Afternoon

#### 596—CARVED WALNUT CENTER TABLE

*E. H. Keyser.*  
*Louis XIII Period*

170. Massive oblong top with round ends; paneled frieze enriched with leafage and pateræ on all sides, the front fitted with two drawers more elaborately enriched with strap scroll arabesques and leafage. Supported on baluster legs with cross end stretchers. (Center bar and one knob missing.) Circa 1630.

*Height, 2 feet 9½ inches; length, 6 feet; diameter, 2 feet 8 inches.*

#### 597—LONG CARVED OAK BENCH

*Mrs. Roger Strauss*  
*Jacobean Period*

200. Molded top with leaf-arched frieze. Supported on well-proportioned splayed baluster legs and substantial long H-stretcher. Circa 1620.

*Height, 21 inches; length, 66 inches.*

#### 598—INLAID WALNUT LIBRARY TABLE

*H. Neumann.*  
*Georgian Period*

200. Oblong top with semicircular ends; frieze with valanced center fitted with two drawers and the entire semicircular ends uniquely sliding on guide rails forming two further large drawers. Supported on two recessed end pedestals following the contour of the top, each with one enclosing door, twisted double end columns and single columns at inner sides, set on a broken molded base and bulbous feet; the base continued into two massive open C-scrrolled stretchers in the center. Richly inlaid with feathered panels of walnut and colored woods, displaying lightly scrolling acanthus leaves emitting flowers, vines and trophies of arms. Circa 1795.

*Height, 2 feet 7½ inches; length, 7 feet 1 inch; width, 3 feet.*

*From the collection of the Countess of Scarborough, Lumley Castle, Durham.*

#### 599—OAK BENCH

*Ollo Bernet agt*  
*Jacobean Period*

160. Oblong molded top. On slightly flaring baluster legs and molded H-stretcher. Circa 1620.

*Height, 1 foot 8 inches; length, 5 feet 8 inches.*

#### 600—CARVED WALNUT SETTEE

*Mrs. Dan Castair*  
*Italian Eighteenth Century*

150. Deeply serpentine back and shaped seat; upholstered in silver green floral damask of the seventeenth century; woven with a rare pattern composed of an interesting central motive and scrolls of beautiful pomegranates. Deeply scroll-molded arms; on three frontal cabriole legs; enriched with delightful acanthus-leaf motives. Circa 1750.

*Height, 3 feet 3 inches; length, 4 feet 5 inches.*

Third Afternoon

601—LONG OAK BENCH

*Stenson*  
Jacobean Period

160. Heavy top with molded frieze. Supported on finely flaring baluster legs; end stretchers and molded long central stretcher. Circa 1625.

Height, 1 foot 6½ inches; length, 6 feet 6 inches.

602—CARVED OAK BENCH

*Justin V. Ruch*  
Jacobean Period

70. Long molded oblong top; frieze enriched with arched leafage. Supported on splayed baluster legs and long H-stretcher. Circa 1630.

Height, 2 feet; length, 6 feet 2 inches.

603—LONG OAK BENCH

*Stenson*  
Jacobean Period

110. Molded top and frieze. Supported on flaring balustered legs with molded H-stretcher. Circa 1620.

Height, 1 foot 9 inches; length, 7 feet 1 inch.

604—WALNUT SOFA

*La Place*  
Louis XIII Period

140. Oblong back with serpentine winged arms, and seat upholstered in grass-green damask; woven with large scrolling acanthus-leaf vines and magnificent blossoms. Supported on four frontal balustered legs with similar stretchers. Circa 1630.

Height, 3 feet 3 inches; length, 6 feet 6 inches.

605—CARVED MAHOGANY SOFA

*Allan Dawson*  
English Eighteenth Century

230. Molded arched back, scrolled into serpentine arms, enriched with curious lanceolate leaf motives; molded incurved supports and sweep seat. Supported on square tapering legs with stock toes. Back, arms, pads and loose cushion seat, upholstered in rich crimson damask of the period; woven with bouquets within trailing floral ogival vines. Circa 1795.

Height, 2 feet 11 inches; length, 4 feet 5 inches.

From the collection of Lady Trevelyan, Northumberland.

606—GREEN DAMASK SOFA

*Herman W. Bloch*  
Italian Renaissance

240. Oblong back, with deeply scrolled arm and loose seat cushion; upholstered in spring-green damask; woven with festooned bouquets of flowers and vines; trimmed with tasseled fringe. Walnut cabriole legs in the Queen Anne style apparently of a later date.

Height, 3 feet 4 inches; length, 6 feet 5 inches.

### Third Afternoon

#### 607—LARGE UPHOLSTERED DIVAN

*H. A. James.*  
*Italian Renaissance*

390. Tri-paneled back with low scrolled arms and three loose seat cushions, covered in beautiful rose-crimson damask; woven with large highly conventionalized blossoms within acanthus-leaf scrolling. Trimmed with rosetted lattice fringe. Frame of later period with paneled tapering stump feet.

*Height, 2 feet 10 inches; length, 6 feet 11 inches.*

#### 608—LONG OAK BENCH

*Benjamin Benguiat.*  
*Jacobean Period*

180. Molded oblong top and frieze enriched with sunk band of diamond motives. Supported on splayed, balustered legs and strong box stretcher. Circa 1635.

*Height, 2 feet; length, 8 feet.*

#### 609—CARVED OAK REFECTORY TABLE

*Wm. Band.*  
*Jacobean Period*

230. Oblong top with round corners and edges; broadly fluted frieze. Supported on baluster legs with massive box stretcher. Circa 1640.

*Height, 2 feet 10 inches; length, 5 feet 11 inches; diameter, 2 feet 4½ inches.*

#### 610—OAK REFECTORY TABLE

*Otto Bernet agt.*  
*Jacobean Period*

160. Oblong top, with molded and valanced frieze. Supported on balustered legs with rare massive, deeply aproned stretchers and half bulbous feet. Circa 1635.

*Height, 2 feet 5½ inches; length, 6 feet 8½ inches; width, 29 inches.*

#### 611—CARVED WALNUT REFECTORY TABLE

*Otto Bernet agt.*  
*Italian Renaissance*

175. Molded oblong top; frieze adorned with leaf scrolls, fitted with three unequal drawers on front and three mock drawers at back. Supported on open lyre-scrolled ends terminating in claw feet.

*Height, 3 feet; length, 6 feet 3 inches; depth, 2 feet 7 inches.*

#### 612—OAK REFECTORY TABLE

*Lane & Co.*  
*Jacobean Period*

120. Oblong demountable top with cleated ends. Supported on balustered legs and plain box stretchers. Circa 1635.

*Height, 2 feet 6½ inches; length, 6 feet 4 inches; diameter, 2 feet 10 inches.*

#### 613—OAK REFECTORY TABLE

*Stevenson.*  
*Cromwellian Period*

140. Oblong paneled top. Supported on quaint balustered legs and framed in box stretcher. Circa 1650.

*Height, 2 feet 6 inches; length, 6 feet; width, 2 feet 6 inches.*

Third Afternoon

614—CARVED WALNUT BENCH

*J. H. Lough*  
Spanish Renaissance

90. Demountable seat and back of massive molded walnut. On three open scrolled supports with flaring backstays.

Height, 3 feet; length, 8 feet 1 inch.

615—LONG OAK BENCH

*J. C. A. James*  
Jacobean Period

95. Heavy oblong top; supported on plain splayed legs. Circa 1635.

Height, 1 foot 9 inches; length, 9 feet.

616—CARVED WALNUT BENCH

*J. H. Lough*  
Italian Renaissance

200. Oblong paneled back, enriched with varied flutings and rosettes on the frieze and lower stile; molded box paneled arms with the flutings reiterated and the fronts adorned with strap cartouched satyr masks. Deeply molded lifting seat; paneled front and ends having similarly adorned stiles to back, and broad end pilasters, bearing scrolled oval coats-of-arms, charged with a bar and two fleurettes. Supported on loose molded daised pine base.

Height, 3 feet 6 inches; length, 5 feet 6 inches; diameter, 3 feet.

617—WALNUT REFECTORY TABLE

*J. C. Perkins*  
Spanish Renaissance

160. Broad demountable oblong top. Supported on flaring, framed balustered ends and finely balustered scrolled iron center brackets.

Height, 2 feet 7 inches; length, 6 feet 1 inch; diameter, 3 feet 7 inches.

618—CARVED OAK REFECTORY TABLE

*J. H. Lough*  
Jacobean Period

290. Oblong demountable top with end cleats, open scroll-bracketed frieze, enriched on front with rare arabesque leaf scrollings. Supported on six balustered legs, box stretcher and central bar. Circa 1635.

Height, 2 feet 7½ inches; length, 7 feet 1½ inches; diameter, 2 feet 7 inches.

619—CARVED OAK REFECTORY TABLE

*J. H. Lough*  
Jacobean Period

220. Oblong top; frieze with quaintly leaf notched central molding. Supported on balustered legs and massive box stretcher at foot. Circa 1665.

Height, 2 feet 5½ inches; length, 8 feet; diameter, 2 feet 3 inches.



# Third Afternoon

## 620—OAK REFECTORY TABLE

*B. Bancroft Smith*  
Jacobean Period

Massive demountable oblong top; double inset molded frieze with the apron scroll-bracketed at the six balustered legs; molded box stretcher with central bar. Circa 1620.

210.

Height, 2 feet 7 inches; length, 8 feet 6 inches; width, 2 feet 6 inches.

From the collection of Henry A. Warriner, Squire of Weston, Shipston-on-Stour.

## 621—CARVED OAK REFECTORY TABLE

*La Place*  
Jacobean Period

Demountable oblong top with end cleats. Scroll-bracketed frieze enriched with archaic central guilloche molding. Supported on balustered legs and massive plain box stretcher at foot. Circa 1635.

210.

Height, 2 feet 6 inches; length, 9 feet 8 inches; diameter, 2 feet 6½ inches.

## 622—OAK REFECTORY TABLE

*Lans Co.*  
Elizabethan Period

Massive demountable oblong top with end cleats, finely scroll-bracketed and molded frieze. Supported on six baluster legs, plain box stretcher and central bar. Circa 1600.

250.

Height, 2 feet 7 inches; length, 9 feet 7 inches; diameter, 2 feet 6 inches.

## 623—OAK REFECTORY TABLE

*Di Salvo Bros*  
Cromwellian Period

Oblong demountable top with cleated ends; bracketed scratch-molded frieze. Supported on six finely balustered legs and plain box stretcher with central bar. Circa 1655.

210.

Height, 2 feet 7 inches; length, 9 feet 6 inches.

## 624—OAK REFECTORY TABLE

*H. A. James*  
Jacobean Period

Oblong demountable top with round-cornered cleats at ends; molded frieze. Supported on six well-balustered legs and heavy plain stretcher. Circa 1620.

220.

Height, 2 feet 8 inches; length, 9 feet 4 inches; width, 3 feet.

## 625—OAK REFECTORY TABLE

*H. C. Dan Anlauer*  
Early Tudor Period

Massive demountable cross-jointed top with round corners. Supported on quaint H-ends bolted to a central beam directly under top. Circa 1540.

425.

Height, 2 feet 5 inches; length, 9 feet 7 inches; width, 3 feet 7 inches.

From the collection of Sir Arthur Cory-Wright, Bart., Ayot Place, Welwyn.

626—OAK REFECTORY TABLE

*J. W. French & Co.  
Jacobean Period*

270. Massive demountable oblong top and molded frieze. Supported on six scroll-bracketed balustered legs with plain box stretcher and central bar. Circa 1610.

*Height, 2 feet 8 inches; length, 9 feet 3 inches; width, 3 feet 3 inches.*

627—OAK REFECTORY TABLE

*H. A. James.  
Jacobean Period*

190. Massive demountable oblong top with end cleats; molded frieze. Supported on finely balustered legs enriched with curious wave scroll motives on lower members and heavy plain stretchers. Circa 1610.

*Height, 2 feet 7 inches; length, 10 feet 1 inch; width, 2 feet 9 inches.*

628—OAK REFECTORY TABLE

*Rand. Co.  
Jacobean Period*

280. Massive demountable oblong top with end cleats; channel-molded frieze; supported on baluster legs with similar channeled box stretcher and central bar. Circa 1635.

*Height, 30½ inches; length, 10 feet 5 inches; diameter, 3 feet.*

629—CARVED OAK COURT CUPBOARD

*C. A. Hausman,  
Elizabethan Period*

350. Molded oblong top with deeply soffited frieze pendent with acorn drops at ends and enriched with arched leafage, flanking central date "66" and initials A.M.D.; recessed front with strap leaf-scrolled supplementary frieze, central panel of arabesqued fleur-de-lis below and two molded flanking doors adorned with double floriated interlacing pear-shaped arabesque lobes. Lower portion with molded frieze and pilasters, three unequal upper enclosing doors and central oblong door under with flanking stationary panels. The doors are all hung with curious iron strap hinges. Circa 1566. *Height, 5 feet 2 inches; length, 5 feet 4 inches.*

*From the collection of Sir Thomas Beecham, Bart., Mursley Hall, Buckingham.*

630—CARVED AND INLAID OAK COURT CUPBOARD

*H. A. James.  
Jacobean Period*

275. Oblong top with fluted and soffited frieze, supported on end balusters; recessed molded paneled front, the center enriched with leaf motives and complex inlaid diamond device, flanked by oblong doors with simpler diamond motives. Lower portion, with molded top, fluted frieze and two molded enclosing paneled doors, enriched in upper panels with entwining bull's-eyes. Supported on plain pilasters and stump feet. Circa 1615. *Height, 5 feet 5 inches; width, 4 feet 10 inches.*

### Third Afternoon

#### 631—CARVED OAK CHEST

*Austin Agent*  
*English Renaissance*

425. Rectangular paneled lifting top with fine leaf-molded edge; frieze enriched with dentil molding at crown, pineapples under arched motives and end flutings over similar adorned pilasters. Front with four bossed arch panels having half-baluster motives pendent from the key of arches; these are repeated on the intermediate stiles. The ends are similarly treated to the front. Exceptionally rich glowing golden brown patina. Circa 1660.

*Height, 2 feet 7 inches; length, 5 feet 3½ inches.*

*From the collection of Sir Guy Laking, Bart., C.B., Keeper of the King's Armoury.*

#### 632—TOOLED ILLUMINATED LEATHER SCREEN

*Gandel & Co.*  
*Dutch Seventeenth Century*

245. Four-fold; each leaf enriched with scrolled infloretted arabesque cartouches enclosing basket and shell motives, and floral vines with perched birds. Executed in rich colors and gilding on putty-colored grounds. Finished with leather binding, brass nailed. Circa 1695.

*Height, 5 feet 10 inches; length, 8 feet.*

#### 633—INLAID WALNUT WRITING BUREAU

*J. Brummer*  
*Queen Anne Period*

290. Slant fall front, lined with green leather and disclosing exceptionally fine interior, fitted with eleven shaped and flat drawers, center door, two valance pigeonholes and back slide covering large secret compartment in frieze. Front with two short and two long drawers; trimmed with brass handles and escutcheons. Supported on bracketed feet. Circa 1705.

*Height, 39 inches; width, 26 inches.*

*From the collection of Sir Edward Holden, Bart., Glenelg, Great Barr.*

#### 634—WALNUT BUREAU

*Marshall*  
*Queen Anne Period*

425. Inlaid molded top; fitted with two small and three long under drawers. Supported on molded plinth and base, having a long slipper drawer and high bracket feet. The drawers trimmed with exceptionally fine open arabesqued cartouche brass bail handles. Circa 1705.

*Height, 3 feet 7 inches; width, 3 feet 5 inches.*

Third Afternoon

635—INLAID WALNUT BUREAU

*Otto Bernet, agt.*  
William and Mary Period

275. Oblong molded top; fitted with two short and three long drawers trimmed with engraved brass bail handles and escutcheons. Supported on molded plinth and ball feet. Richly inlaid with oyster root walnut, bandings, the top also with lobed medallion and crescents of boxwood lines. Circa 1700.

Height,  $34\frac{1}{2}$  inches; length, 37 inches.

From the collection of the Dowager Countess of Wolseley, Hampton Court Palace.

636—MAHOGANY GATE-LEG TABLE

*Reissmüller*  
English Eighteenth/Century

120. Oval top with two flaps; fitted with end drawer. Supported on exceptionally well-turned, stretchered legs and similar gates. Circa 1740.

Height, 28 inches; length, 31 inches.

637—NEEDLEWORK CARVED WALNUT BENCH

*Dull*  
Queen Anne Period

165. Oblong valanced frieze; supported on unusually fine scrolled cabriole legs with pad feet. Loose seat upholstered in gros-point; displaying highly conventionalized sprays of poppies, in soft colors on tan ground. Circa 1705.

Height, 16 inches; length,  $19\frac{3}{4}$  inches.

638—TWO CARVED WALNUT PEDESTALS

*Otto Bernet, agt.*  
Régence Style

170. Circular molded top enriched with leafage. Supported on cabriole legs, elaborate scroll stretchers and molded stump feet. Inset Brèche Violette marble top.

Height,  $17\frac{1}{2}$  inches; diameter,  $18\frac{1}{2}$  inches.

639—TWO CARVED MAHOGANY PEDESTALS

*G. C. Perkins*  
Georgian Period

70. Paneled square shaft, frieze and base with outset broken pilasters. Relieved with gilded leaf-molded top, lion heads and husk drops, and boldly cut claw feet. Surmounting small square top.

Height, 41 inches; top,  $13\frac{1}{2}$  inches square.

640—CARVED PINE MANTELPIECE

*Lans Co.*  
Georgian Period

70. Deeply soffited molded cornice; enriched with leaf, egg and dart motives; frieze bracketed at ends and richly carved with rocaille, acanthus leafage and sprays of flowers. Supported on molded frame adorned with scrolled half-blossom, husk, bead and reel motives. Circa 1765.

Total height, 4 feet 8 inches; length, 5 feet  $\frac{3}{4}$  inch.

Opening height, 3 feet 7 inches; length, 3 feet 10 inches



641—SCULPTURED AND INLAID MANTELPiece

Adam Period

550. Statuary marble. Richly molded entablature broken over pilasters and inlaid with dentils of Alps-green marble. Frieze enriched with central oblong panel occupied by a graceful festooned urn, flanking panels with similar green marble flutings. Pilaster blocks with urns. Broad pilasters with inner molded facia, adorned with tapering columns having Alps-green marble flutings. On deep molded bases. Circa 1785.

Height, 4 feet 7½ inches; length, 5 feet 9½ inches.

Opening height, 3 feet 5½ inches; length, 4 feet 6½ inches.

Hayden and Co.

642—SCULPTURED AND INLAID MANTELPiece

Adam Period

450. Statuary marble. Richly molded entablature, broken over pilasters and on the under members at center. Frieze enriched with central oblong panel inlaid with banding of rich Alps-green marble, and sculptured with draped classic figure, "Cupid Asleep"; flanking panels adorned with festooned husks and patera medallions, similar motived band under interspersed with flutings; pilaster blocks with cupids and inlaid flanking panels. Broad pilasters with inner molded facia, embellished with flat columns inlaid with flutings of the recurring green. Supported on molded blocks. Circa 1790.

Height, 5 feet; length, 6 feet.

Opening, 3 feet 7½ inches; width, 3 feet 5 inches.

Note: The details and carving on this mantelpiece are identical in character to one at Broadlands, the seat of the Ashleys, Hants, England. The Broadlands mantelpiece is signed by the Sculptor "Carter."

Miss R. S. Hoyt.

643—CARVED PINE MANTELPiece

Georgian Period

100. Finely molded cornice enriched with acanthus-leaf, ribbon and blossom and dentil motives, returned to plain pilasters. Elaborate frieze, adorned with festoons of drapery sustaining bouquets of flowers, fruit and husks, finished with end brackets. Supported on broken molded frame deeply cut with egg and dart member. Circa 1730. (Base blocks missing.)

Total height, 5 feet ½ inch; length, 5 feet 2 inches.

Opening height, 3 feet 11½ inches; major length, 4 feet.

644—CARVED PINE MANTELPIECE

*Mrs. A. C. Svensen.*  
Georgian Period

58. Deeply soffited molded cornice; enriched with acanthus-leaf, egg and dart motives. Round front frieze adorned with strap arabesque, scrolls and fine varied husks. Supported on frame, molded with egg and dart member. *Circa 1735.* Total height, 4 feet  $\frac{1}{2}$  inch; length, 4 feet 3 inches.

Opening height, 3 feet 1 inch; width, 3 feet 6 inches.

*Note:* This mantelpiece is strongly in the style of William Kent, architect (1685-1748).

645—CARVED PINE MANTELPIECE

*The Haydon Co.*  
Georgian Period

180. Deeply soffited broken cornice, molded with acanthus-leaf, dentil, egg and dart motives; broken frieze with oblong central panel sustaining basket of rich fruit and flowers; recessed flanking panels of fine acanthus-leaf scrollings and large pateræd pilaster blocks. Supported on pilasters, molded at foot and crowned with beautiful acanthus scrolled brackets with long pendent drops of flowers and nuts. Interior frame molded with ball and scroll and bead and reel members. *Circa 1735.*

Total height, 5 feet  $7\frac{1}{2}$  inches; length, 6 feet 7 inches.

Opening height, 4 feet 1 inch; width, 3 feet 10 inches.

*Note:* The pendent drops of flowers and nuts are reminiscent of Grinling Gibbons (1648-1721) and determine that his traditions were still powerful years after his death.

646—CARVED PINE MANTELPIECE

*H. A. James.*  
Georgian Period

85. Deeply soffited cornice, molded with acanthus-leaf, dentil and egg and dart motives; round front frieze enriched with beautiful acanthus-leaf scrollings banded at intervals and there forming graceful fleurs-de-lis. Supported on molded frame deeply cut with egg and dart and bead and reel members. *Circa 1735.*

Total height, 5 feet 3 inches; width, 5 feet  $\frac{3}{4}$  inch.

Opening height, 4 feet 1 inch; width, 3 feet 9 inches.

647—CARVED PINE MANTELPIECE

*Mrs. A. C. Svensen.*  
Georgian Period

100. Deeply soffited cornice molded with shell scrolls and open fret motives, sustained by egg and dart and dentiled members on a fluted and gadrooned frieze, finished with finely scrolled and husked end brackets. Supported on a broken molded frame enriched with acanthus-leaf member. *Circa 1775.* Total height, 5 feet; width, 4 feet 4 inches.

Opening height, 3 feet  $9\frac{1}{2}$  inches; major width, 3 feet 8 inches.

*Note:* Robert Adam, architect (1728-1792), undoubtedly is the source of inspiration of this charming mantelpiece.

### *Third Afternoon*

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#### 648—CARVED PINE MANTELPIECE

*The Handwritten Co.*  
*Georgian Period*

*190.*

Deeply soffited molded cornice; enriched with egg and dart and leaf and scroll motives; frieze with central molded oblong panel, flanked by recessed scrolled acanthus leaves. Supported on broken jambs with recurring egg and dart member; pilasters with expanding leaf scrolls and husk. (Base blocks missing.) *Circa 1745.*

*Total height, 4 feet 8 inches; length, 5 feet.*

*Opening height, 3 feet 9½ inches; major width, 3 feet 4½ inches.*

*Note:* This interesting mantelpiece bears many characteristics of that great Georgian architect, William Kent (1685-1748).

# EVENING SESSION

WEDNESDAY, NOVEMBER 17, 1920

## IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8 O'CLOCK

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ANTOINE BOREL

FRENCH: 1743—1810

650—*THE MOUNTEBANKS*

*P. Thompson.*

(Panel)

*Height, 17¾ inches; length, 21½ inches*

55. A TRESTLED platform at left bears a group of ancient musicians, a tight-rope walker perched above two clowns and a man in blue Directoire costume declaiming to a holiday crowd grouped around him. At left, a row of houses with their occupants watching the performance; at right background is a triumphal arch adorned with many figures.

*From the collection of Lady Rawson, Gravenhurst, Sussex.*

GASPAR PIETER VERBRUGGEN

DUTCH: 1668—1720

651—*FLOWERS AND FRUIT*

*G. B. Thompson.*

*Height, 18½ inches; width, 15½ inches*

100. A GADROONED bowl of rare pears and grapes stands on the upper tier of a stone table; a beautiful wreath of varied flowers festoons the bowl and falls to a lower shelf.

*Signed at lower right, GAS P. VERBRUGGEN.*



MARGHERTHA HAVERMAN

DUTCH: 1720—1795

652—FLOWERS

*Stephen A. Powell.*

*Height, 28 $\frac{3}{4}$  inches; width, 23 $\frac{3}{4}$  inches*

150. A BEAUTIFUL loose bouquet of roses, tulips, anemones and trailing columbine set in a vase standing on a stone slab.

ABRAHAM JANSSENS

FLEMISH: 1575—1632

653—PORTRAIT OF A BURGOMASTER

(Panel)

*Thos. M. Adler.*

*Height, 29 inches; width, 25 $\frac{3}{4}$  inches*

70. HALF-LENGTH, slightly facing to right, wearing scant hair, mustachios, Vandyke beard, deep double lawn and lace collar semi-transparent over a closely fitting black coat. A coat-of-arms mantled by a floriated helm and bearing two fish has been inserted at lower right. The subject seen through an arched opening denoting the painting's reduction from an oval.

ADRIAEN HANNEMAN

DUTCH: 1601—1671

654—LADY CHOLMELEY OF WHITBY *H. L. Adams, Jr.*

*Height, 24½ inches; width, 20 inches*

*100.* Bust length, facing front, wearing long hair to shoulders, pearl drop earrings, a double jeweled necklace with pendent crown and cross, low roundish cut robe of red and white brocade trimmed with lace around the bust and a silver and blue mantle over left shoulder. Seen within an oval aperture. Inscribed with name at upper right.

In ancient carved frame.

*From the collection of Sir Henry Dering, Bart., Surrenden Park, Ashford.*

FRANÇOIS LAGRENÉE

FRENCH: 1724—1805

655—LOUIS XVI

(Oval) *J. L. Hetherhill.*

*Height, 27 inches; width, 23½ inches*

*40.* HALF-LENGTH, facing three-quarters to left; wearing gray curled peruke tied with ribbon, high stock, lace jabot, richly inlaid suit of armor, the order of the Golden Fleece at neck, a blue sash and embroidered royal blue ermine-lined mantle over right shoulder.

In original carved and gilded frame.

PIERRE MIGNARD

FRENCH: 1612—1695

656—*QUEEN MARIA THERESA OF FRANCE*

(Oval)

*H. L. Adams, Jr.*

*Height, 27 inches; width, 23½ inches*

120. HALF-LENGTH portrait facing slightly to left; wearing light curling hair dressed with strands of small pearls, a lovelock falling to the shoulder, large pearl ear-drops, necklace festoons of similar jewels, low-cut bodice and ivory stomacher encrusted with jewels and further pearls; an embroidered royal-blue ermine-lined mantle is slightly seen over both shoulders.

In carved and gilded frame of the period.

*From the Winchester Heirlooms at Andover, Hampshire.*

SIR PETER LELY

ENGLISH: 1617—1681

657—*MARY HARVEY, LADY DERING*

*H. L. Adams, Jr.*

*Height, 30 inches; width, 25 inches*

90. Bust length of pleasant young woman, turned slightly to right within an oval stone embrasure. She wears closely dressed hair curling to her shoulders, a pearl necklace and a lavender robe. Inscribed at right top with title and date 1660.

In original carved and grained frame.

*From the collection of Sir Henry Dering, Surrenden Park, Ashford, England.*

LOUIS JOSEPH WATTEAU

FRENCH: 1758—1813

658—*PORTRAIT OF AN ACTRESS*

*C. B. Wilson.*

*Height, 30 inches; length, 25 inches*

110. HALF-LENGTH, the piquant face slightly turned to right, wearing gray back ribbon in her black hair, gauze ruff at throat, low-cut pale yellow dress, her left hand holding a plum-colored mantle to her left shoulder.

In finely carved and gilded frame of the late Louis XVI period.

CORNELIUS JONSSON

ENGLISH: 1590—1664

659—*LADY DERING*

*Height, 30 inches; width, 26 inches* *C. B. Wilson.*

120. HALF-LENGTH portrait of a fresh-complexioned masterful middle-aged woman, looking slightly to right; she wears a mobbed black veil over her dark hair, broad Elizabethan lace and lawn ruff over complicated shoulder collars of the same materials overlaid with an oval jeweled miniature, broad black velvet dress with puffed ivory satin slashed sleeves. Seen through an oval aperture.

In ancient scrolled carved and gilded frame.

*Note:* Lady Dering was the wife of Sir Anthony Dering and the mother of the first Sir Edward Dering, Bart.

*From the collection of Sir Henry Dering, Surrenden Park, Ashford, England.*



ROBERT WALKER

ENGLISH: 1600—1658

660—SIR JOHN LUCAS

*H. L. Adams, Jr.*

*Height, 30 inches; width, 25 inches*

950. HALF-LENGTH, facing slightly to right; wearing long curling hair to shoulders, deep square lawn collar, light lavender coat and mantle. Seen through an oval aperture.

*From the Combermere Abbey Collection.*

CORNELIUS JONSSON

ENGLISH: 1590—1664

661—LADY ASHBURNHAM, BARONESS CRAMOND

*Austin Agent*

*Height, 28 inches; width, 21½ inches*

970. HALF-LENGTH portrait, facing slightly to right, of a fair-complexioned young woman, wearing puffed curly hair mobbed at the back, with a jeweled veil, large lace and lawn ruff at throat and similar flat bertha, jeweled on the border with a double row of pearls and finished with a rosette, over a white slashed dress trimmed with double rows of pearls down front and over the skirt. She stands before a low parapet just seen.

Inscribed at upper left with title and by Cornelius Jonsson.

In fine ancient carved and gilded frame.

*From the collection of Sir Henry Dering, Bart., Surrenden Park, Ashford, England.*

SIR PETER LELY

ENGLISH: 1617—1681

*A. I. Kobler.*

662—*LADY STROUDE OF CHIPSTEAD*

*Height, 30 inches; width, 25 inches*

520. Consort of Sir Nicholas Stroude. Bust length of a vivacious young woman sitting at a table holding a rope of pearls which drops into a jewel casket. She wears close ringleted hair, a pearl necklace and a crimson dress caught with jewels over a white lawn robe. Inscribed with title at upper right.

In rare original English Renaissance carved frame.

*From the collection of Sir Henry Dering, Surrenden Park, Ashford, England.*

MARIO NUZZI

ITALIAN: 1603—1673

663—*FLOWERS*

*Lengua and Jorant.*

*Height, 53 inches; width, 39 inches*

850. An immense bouquet of flowers—roses, poppies, columbine, morning-glories and nasturtiums—fills a mounted two-handed vase almost obscuring a romantic hilly landscape background.

*(Companion to the following.)*

MARIO NUZZI

ITALIAN: 1603—1673

664—FLOWERS

*Longer and more*

*Height, 53 inches; width, 39 inches*

On a hillside at left, partially seen, is a fleeting allegorical figure of a night-rider.

*(Companion to the preceding.)*

850. *Note: Mario Nuzzi, dit Mario de fiori. Siret remarks of this pre-eminent Italian painter of flowers, "Exactitude remarquable, pinceau d'une grande légèreté, avec le temps des ombres sont devenues un peu d'ombre," and also that he is represented in the majority of European Museums.*

JEAN BAPTISTE MONOYER

FRENCH: 1634—1699

665—FLOWERS

*E. F. Albee*

*Height, 38 $\frac{3}{4}$  inches; length, 47 $\frac{3}{4}$  inches*

350. An immense bouquet of beautiful flowers—lilacs, poppies, tulips, lilies and honeysuckle—trails over from an ornate golden bowl to the marble slab on which the bowl stands. A cloudy blue sky forms the background.

*From the Combermere Abbey Collection.*

JEAN VAN LOO

FRENCH: 1684—1745

666—*LE SIEUR DE BRISSAC*

*A. L. Loewenstein*

*Height, 49½ inches; width, 39¾ inches*

325. THREE-QUARTER length, standing before a landscaped park in which a stag hunt is in progress at right. He wears long curling peruke over the shoulders, a ruffled shirt and deep fawn-yellow large skirted coat.

In beautifully carved gray lacqué frame of the period.

CHARLES NICHOLAS COCHIN LE JEUNE

FRENCH: 1715—1790

667—*A SPANISH CARNIVAL*

*Sam. Treishen*

*Height, 25½ inches; length, 42¼ inches*

225. LATE afternoon; gay courtiers, ladies of quality in eighteenth century attire, are mingling with persons of lesser degree, mimes and harlequins, crowded between two buildings in sombre shadow. In the left foreground several persons are leaning over two large open coffers and spreading out their contents of masquerade properties to select further adornments to add to the gaiety. At right a cleric in black is observing the hanging of a sign over the doorway of the building. In the distance are a castellated square edifice and the open country.

*Signed with initial C on swinging sign board.*

*From the collection of Lady Rawson, Gravenhurst, Sussex.*

JACOPA MARIESCHI

VENETIAN: 1711—1794

668—ST. MARK'S PIAZZA, VENICE

*J. Rosenfield.*

*Height, 46½ inches; length, 58 inches*

500. THE arched, spired and columned Cathedral is seen at left overawing the Doge's Palace stretching beyond it, and the distant view of the Canal and Santa Croche; at right are baths and a small-balconied projecting edifice; the sunny Piazza is animated by many groups of personages variously occupied.

*(Companion to the following.)*

JACOPA MARIESCHI

VENETIAN: 1711—1794

669—THE BRIDGE OF SIGHS, VENICE

*J. Rosenfield.*

*Height, 46½ inches; length, 58 inches*

475. THE broad waters of the Canal sweep round from the bridge in center to almost the entire foreground and are enlivened by a motley crowd of quaint vessels and gondolas with their occupants; the shores lined by palaces and imposing edifices.

*(Companion to the preceding.)*



PAUL VAN SOMER

FLEMISH: 1576—1621

670—LADY HARRINGTON

*Geo. E. Whalley*

*Height, 45½ inches; width, 36 inches*

60. THREE-QUARTER length, facing front; seated on a red-cushioned armchair canopied with a crimson drapery at left, a fair young woman robed in black with very deep stiff lace ruffs at neck and wrists, wearing her hair close over forehead and held by a plumed, pearl tiara.

In ancient open scrolled carved and gilded frame.

*From the collection of Sir William Bass, Byrkly Lodge, Burton-on-Trent.*

SIMON VAN DER PASSE

FLEMISH: *Circa* 1590—1644

671—SIR THOMAS SUTTON

*M. L. Netherhill*

(Panel)

*Height, 39¼ inches; width, 29½ inches*

175. THREE-QUARTER length of the dignified statesman seated in a high-back leather armchair, his right hand resting on a hound beside him. He wears iron-gray hair, gray beard and mustache, lawn ruff at neck and a sable-trimmed black robe enlivened with bands of gold embroidery. (Panel rejoined.)

*Note:* Sir Thomas Sutton, the great Elizabethan merchant, founded those noble institutions, the School and Hospital of the Charterhouse, London.

NICOLAS DE LARGILLIÈRE

FRENCH: 1656—1746

672—MADAME DE LA SUZE

*H. L. Adams, Jr.*

*Height, 34 inches; width, 26 $\frac{3}{4}$  inches*

500. HALF-LENGTH portrait of a pretty woman slightly turned to right and seated with her right arm resting on a pedestal and holding a leather tome on her lap; she wears her hair close, falling in curls to shoulder, low-cut blue bodice trimmed with pearls over a lawn robe, a light yellow scarf caught with a jeweled brooch at right shoulder and a light plum-colored mantle falling over her knees.

In original finely carved and gilded frame.

*(Companion to the following.)*

*From the Combermere Abbey Collection.*

NICOLAS DE LARGILLIÈRE

FRENCH: 1656—1746

673—MADEMOISELLE DE SCUDÉRY

*Louis B. Ralston*

*Height, 34 inches; width, 26 $\frac{3}{4}$  inches*

525. HALF-LENGTH portrait of a pleasant young woman seated writing at a pedestal; she wears her hair closely dressed with a rope of pearls and curls falling to shoulders, low-cut rose-red bodice over a lawn robe, light gray scarf caught at breast and blue skirt.

In original finely carved and gilded frame.

*Signed at right on pedestal, LARGILLIÈRE.*

*From the Combermere Abbey Collection.*

*(Companion to the preceding.)*

FRANÇOIS HUBERT-DROUAIS

FRENCH: 1727—1775

674—MADAME DE MONCHABLON

*J. Rosenfield*

*Height, 22½ inches; width, 18 inches*

475. Bust length, facing toward left, seated in a red-backed chair and wearing curled gray hair tied with blue ribbon, pearl necklace, low-cut ivory brocade robe trimmed with lace and a scarf of blue ruching.

*From the Denham Place Collection.*

FERDINAND BOL

DUTCH: 1611—1681

675—PORTRAIT OF A BURGHER'S WIFE

*M. House*

*Height, 38½ inches; width, 30 inches*

650. THREE-QUARTER length, standing facing slightly to left, her hands clasped holding a closed fan. She wears her hair mobbed, with a black cap peaked over forehead and caught with a gold filigreed fillet, plain deep lawn collar and cuffs, black panniered robe slightly exposing a black trimmed gray skirt, jewels at ears, throat and on fingers.

*Signed at lower left, F. BOL 1653.*

*From the Denham Place Collection, Buckinghamshire.*

ALEXIS SIMON BELLE

FRENCH: 1674—1734

676—A DAUGHTER OF LOUIS XV

*J. Rosenfield*

*Height, 49 $\frac{1}{4}$  inches; width, 39 $\frac{1}{2}$  inches*

800. THE dainty little princess stands before woodland and a portico at right; she toys with a bird perched on a stick held in her left hand and wears a spreading brocaded blue dress edged with gold, a dainty corsage trimmed with flowers and lace at the half sleeves, a flower-decked cap and red shoes; her white apron, held up by her right hand, supports a garland of flowers which trails from her shoulder. A little dog watches the bird from the right front.

*Note:* This master is represented in the Versailles Museum by a painting exhibiting the portraits of the Princesse de Montauban and the Marquise de Mézières.

*From the Kleinberger Collection, 1918.*

JOHN VANDERBANK

ENGLISH: 1694—1739

677—LADY BURLINGTON

*Ginsberg and Levy*

*Height, 49 inches; width, 40 inches*

105. THREE-QUARTER length, seated before a dark landscape background, the interesting subject wears her curling hair close, a lock falling to her left shoulder, a simple ivory satin low-cut gown of ample folds; her right arm rests on an ornate stone jardinière with growing orange tree and holds over her shoulders a deep pink mantle that appears behind her at right; in her left hand, resting on her lap, is an orange.

*Signed at lower left, J. VANDERBANK, 1721.*

In finely carved and gilded frame.

*(Companion to the following.)*

JOHN VANDERBANK

ENGLISH: 1694—1739

678—LORD BURLINGTON

*Langgane and Yonant.*

*Height, 50 inches; width, 40 inches*

200 THREE-QUARTER length, standing before a shadowed edifice and parapet disclosing the view of a Georgian Palladian mansion; he wears a long lace-ruffled stock, blue coat girded with a narrow embroidered belt and sword, and holds a purplish mantle across his lower waist. Books and a music score are on the parapet. (The canvas broken and repaired.)

*Signed at lower left, J. VANDERBANK, 1721.*

In finely carved and gilded frame of the period.

*Note:* Lord Burlington was a most accomplished virtuoso, amateur architect and the patron of William Kent, a famous Georgian architect who designed the Cruikshanks Room exhibited in this collection.

*(Companion to the preceding.)*

*From the Winchester Heirlooms, Andover, Hampshire.*

CORNELIUS JONSSON

ENGLISH: 1590—1664

679—PORTRAIT OF A PRELATE

*Wm. M. Stewart.*

(Panel)

*Height, 36 inches; width, 27 inches*

350 HALF-LENGTH, facing slightly to left. He is scant of hair and wears mustache and Vandyked beard, black velvet skull cap and rich velvet habit relieved with lawn ruff and cuffs. He carries a red prayer book in his right hand and chamois gloves in his left. The upper left corner is occupied by a motto, "Firmiora futura," and a many quartered coat-of-arms mantled and crested. At upper right is inscription "A° Dmi 1611, Aetates Suae 67."

*From the Thomas Agnew Collection.*



NICOLAS DE LARGILLIÈRE

FRENCH: 1656—1746

680—*LE DUC DE NIVERNAIS*

*George R. Brandon.*

*Height, 48½ inches; width, 41¼ inches*

425. THREE-QUARTER length, seated before a wooded park, his left hand resting on a lion-masked pedestal, his left caressing a brown hound at his side. He wears a curling peruke falling almost to his waist, lace-ruffled shirt with full sleeves, an amply draped dull lavender robe exposing his blue-stockinged right leg.

In ancient carved and gilded frame.

J. DUFFILL

FRENCH: EIGHTEENTH CENTURY

681—*MADemoiselle du Plessis*

*J. Kelekian.*

*Height, 49½ inches; width, 40 inches*

290. A LITTLE maid, elaborately gowned, stands before a draped balustrade over which is a vista of a landscape. She holds a wreath of flowers in her right hand and wears a jeweled lace cap over her curling hair, a low-cut pink dress with lace-trimmed lawn stomacher, similar cuffs and large apron; her little feet are encased in Chinese brocade slippers.

*Signed on the balustrade, J. DUFFILL PINXT 1745/5.*

In contemporary carved and gilded frame.

JOHN GREENHILL

ENGLISH: 1649—1672

682—JAMES II

*H. C. Adams & Co.*

*Height, 50 inches; width, 40 inches*

230. THREE-QUARTER length; seated in a gilded chair of state, slightly turned to left, his right arm resting on a table draped with a heavy gold-embroidered cover and supporting the royal crown; a dark edifice as a background, with sky slightly seen at left. He wears dark hair curling deeply over shoulders, state robes of ivory silk and lawn heavily trimmed with lace, a crimson sash over breast, the chain, badge and garter of the renowned English "Order of the Garter" and an ivory silk-lined royal blue mantle caught with heavy long cords and tassels.

In carved and gilded frame.

*From the collection of Sir William Bass, Byrkly Lodge, Burton-on-Trent.*

SIR PETER LELY

ENGLISH: 1617—1681

683—PORTRAIT OF ANNE DERING

*Warren & Madock*

*Height, 50 inches; width, 41 inches*

320. THREE-QUARTER length of a fascinating young woman as a shepherdess seated in a romantic landscape, facing front, wearing low blue robe caught with strings of jewels over right shoulder and left arm, lawn bodice and lavender mantle. She holds a crook in her right hand and is feeding a lamb at that side with flowers from her left hand. Inscribed at top right, "Anne Dering, Mrs. Whorwood, by Sir P. Lely."

In gilded, scrolled and cartouched frame of the period.

*From the collection of Sir Henry Dering, Bart., Surrenden Park, Ashford, England.*

JOSEPH HIGHMORE

ENGLISH: 1620—1780

684—THE HON. SELINA WOLLASTON

*J. Rosenfield*

*300.*

*Height, 50 inches; width, 40 inches*

THREE-QUARTER length, facing toward left, head turned almost to front, standing before a large column and a wooded landscape. She wears a white feather and pearls in her hair, a low-cut blue robe, and holds a garland of flowers in her hands.

*Signed at base of column in center, JOSEPH HIGHMORE.*

*From the collection of Lady Paget, London.*

SIR PETER LELY

ENGLISH: 1617—1681

685—PORTRAIT OF MR. SOUTHWELL

*H. L. Adams, Jr.*

*500.*

*Height, 49½ inches; width, 40 inches*

THE dignified subject seated in a baronial armchair, slightly turned to the right before a dark tawny background. He wears high-dressed hair curling over shoulders, lace jabot and ruffled lawn sleeves and a rich plum-colored robe of ample proportions. Inscribed at top right, "Mr. Southwell by Sir P. Lely."

*In ancient carved and gilded scrolled frame.*

*From the collection of Sir Henry Dering, Surrenden Park, Ashford, England.*

JAMES PARMENTIER

ENGLISH: 1658—1730

*A. J. Kobler.*

686—QUEEN MARY, CONSORT OF WILLIAM OF ORANGE

*140.*

*Height, 50 inches; width, 39 $\frac{3}{4}$  inches*

THREE-QUARTER length, seated before a dark edifice and hilly landscape at left. She wears long hair profusely curling over her shoulders, a low-cut blue dress over a lawn robe enriched at shoulders with jeweled orange and blue epaulets; a fringed yellow mantle is draped round her and she holds a spaniel on her lap.

In ancient carved and gilded frame.

*From the Denham Place Collection, Buckinghamshire.*

ARTHUR POND

ENGLISH: 1705—1758

*J. Kelekian.*

687—LAVINIA FENTON

*/50*

*Height, 50 inches; width, 39 $\frac{1}{2}$  inches*

THREE-QUARTER length, standing slightly toward left with her right arm over a sundial, before a wooded sunset landscape. She wears a white plumed flat black riding hat trimmed with ropes of pearls, close curling hair, pearls at throat and ears, a low-cut black dress with full skirt jeweled at girdle, lawn sleeves, the cuffs and bosom of dress trimmed with elaborate lace, red velvet bows on the bodice and lawn sleeves.

In fine carved and gilded frame of the period.

*Note:* Lavinia Fenton, the famous English actress (1708-1760), married Charles Paulet 3rd, Duke of Bolton.

*Sold at Christie's London. The property of a Gentleman.*

*Evening Sale*

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SIR PETER LELY

ENGLISH: 1617—1681

*A. J. Kobler.*

688—*LADY LECON*

*Height, 49½ inches; width, 37¾ inches.*

100. *THREE-QUARTER length of a beautiful young woman facing front, seated before a sunset wood landscape. She is robed in yellow, low V-cut, showing an under-robe of lawn; a light blue flowing mantle is draped over her shoulders and held by her right arm.*

*In original carved and gilded frame.*

*From the collection of Sir Edward Lecon, England.*

DANIEL SEGHERS

FLEMISH: 1590—1661

*Mr. James.*

689—*STILL LIFE*

*Height, 47½ inches; length, 61½ inches*

175. *IN the sunny foreground of a rough shady woodland stands a sculptured stone-pedestalled bust of "Flora," beautifully laureated and garlanded with flowers which trail over the ground at right. At left is a cornice of a ruined building with large cut and uncut melons, pomegranates, peaches, figs, plums and apples grouped on and around it. Two birds, a white paroquet and a smaller green parrot are perched near the fruit.*

*From the T. J. Blakeslee Collection, 1916.*

JAN DE HEEM

FLEMISH: 1650—circa 1720

*Mr. James.*

690—*FLOWERS*

*Height, 52 inches; width, 32 inches*

175. *AN immense bouquet of very varied flowers—roses, tulips, hollyhocks, poppies and sunflower—occupies an ornate red vase standing on a leaf-scrolled architectural base.*

*From the collection of Captain Leslie, Slindon House, Sussex.*



JOHANNES LINGELBACH

DUTCH: 1625—1687

691—*THE FISH MARKET, ANTWERP*

*J. C. L. Adams, Jr.*

*Height, 44 inches; length, 72 inches*

400 THE open foreground crowded at left with groups of large fish strewn on a table and the ground, at right a fruit and vegetable market profuse in its display; the scene is animated by the vendors crying their wares and chaffering with cavaliers and their ladies. Closely piled buildings rise at left and stretch out to a distant bastioned point crested by a church and guarding the water. Beyond the foreground groups is a quay with small vessels unloading and at left rises a richly carved galleon inbound from the Indies, just arrived.

In carved and gilded frame.

*Signed on table at lower left with initials.*

*From the collection of Lady Rawson, Gravenhurst, Sussex.*

PETER BREUGHEL, THE ELDER

FLEMISH: 1530—1569

692—*LANDSCAPE*

*C. B. Wilson.*

*Height, 40 $\frac{3}{4}$  inches; length, 52 inches*

125 BROAD, expansive, hilly and wooded landscape with a stream winding about the center to the right foreground, there occupied by a group of ducks and ducklings; in the middle distance a peasant crosses the stream by a light wooden foot bridge and just beyond a man is fishing before a windmill which crests the stream's left bank. A farmhouse amid woods is at left and a village and church nestle in the hills and trees toward right.

*From the Winchester Heirlooms, Andover, Hampshire.*

FLEMISH, ENGLISH RENAISSANCE AND EARLY  
GOTHIC TAPESTRIES

*W. G. Kellekian*

693—GOLD-ENRICHED TAPESTRY PANEL

*Italian Sixteenth Century*

2650\*

"The Infant Saviour Saluting St. John." Three-quarter-length seated figure of the Holy Virgin, wearing flowing robes and holding the Infant Saviour in her arms, who leans forward caressing and saluting the little John the Baptist. Two angels are at the right of green-curtained background. The robes are of rich crimson, blue, lavender, pink, green and yellow, beautifully enriched with many passages of silver and gold threads. Bordered with silver and gold open lace over a crimson satin ground. In ancient molded ebony frame adorned with ivory medallions.

Total height,  $26\frac{1}{4}$  inches; width, 22 inches.

Note: The weaving is notable for its wonderful precision, drawing and fineness; there are forty-two warps to the inch. The cartoon for this superb panel has been ascribed to Leonardo da Vinci (1452-1519).

*Louis Long.*

694—RENAISSANCE TAPESTRY PANEL

*Brussels Sixteenth Century*

200

"The Annunciation." The laureated and haloed Virgin, wearing embroidered robes, is at right; St. Anne, similarly appareled, is at left with the Angel seen behind her. Bust-length figures standing before a temple. Woven in rich blues, greens, old-red, yellows, ivory, pink and tan. A fragment from a large panel. In ancient carved and gilded frame.

Height,  $29\frac{1}{2}$  inches; width, 36 inches.

*Mme. Galladoni.*  
*Early Sixteenth Century*

695—FLEMISH GOTHIC TAPESTRY PANEL

325

"The Adoration of the Virgin." The Holy Mother kneels in the foreground before the Infant Saviour, who reclines on the folds of her ample blue robe; behind her are St. Joseph, an ass and a recumbent bull against a background of farm buildings. At left are two adoring cherubs, the three Wise Men of the East and other personages occupying a rugged mountainside crested by a rambling castellated building. Most interesting rose-reds, golden yellows, tawny-browns, blues and ivories invest the theme with a rare color quality. Mounted on stretcher with galloon and mouse-colored velvet.

24 inches square.

Note: The weaving is exceptionally fine for this early period and of very unusual diversity.

a. J. Bolker.

600. 696—RENAISSANCE TAPESTRY BORDER *Brussels Early Seventeenth Century*  
Cupids, landscapes and fruit. Displaying three finely cartouched ovals occupied by miniature landscapes animated by châteaux and supported by cupids who sustain intermediate festoons of magnificent fruit. Woven in rich warm colors on tawny-brown ground.

Length, 5 yards 10 inches; depth, 18 inches.

P. W. French and Co.

3000. 697—RENAISSANCE TAPESTRY CANTONNIÈRE *Flemish Seventeenth Century*  
Displaying classic figures of Pomona, Minerva, Diana, Time and Literature within canopied niches and arbors, interrupted with vases of fruit, surmounted at crowning corners with playful cupids. Woven in crimson, blues, greens, yellows and tans on a lustrous ivory ground. (Has been restored at sides.)

Height, 9 feet 10 inches; width, 9 feet 8 inches; depth at crown, 19 inches, and at sides, 18 inches.

Mrs. Calladore.

275. 698—NEEDLEWORK PANEL

"Allegorical of Abundance." Emblematic amply robed female figure resting on a staff and seated before a finely conventionalized field of wheat and flowers. At left and right are two gamboling cupids, and at her feet a hound and peacock. The rising lightly wooded distance is occupied by several habitations, and in the clouds the Holy Father is seated in Majesty blessing the abundance of the earth; the Virgin and Saviour at the sides. Executed in low-toned harmonious colors, with golden tones predominating. In molded walnut frame.

Height, 53½ inches; width, 39 inches.

Mrs. Calladore.

520. 699—TUDOR NEEDLEWORK PANEL

Gros-point, displaying a scene from Æsop's Fables. At the foot of a flower-decked wooded hill crested with a habitation are a fox and a dead crane. Executed in rare blues, pinks, tans, ivories and green. Beautiful border of very varied clustered fruit on recurring blue ground. Finished with blossom guards.

Height, 6 feet 4 inches; width, 3 feet 5 inches.

700—ALLEGORICAL TAPESTRY

*Early Gothic Period*

1000. "The Five Wise and Five Foolish Virgins." Composed of two panels parted by an inscribed band. The upper panel is occupied by six figures standing before a conventionalized castellated building with spires at left, where stands the Haloed Saviour within a chevroned niche. At His right are the five wise virgins crowned and joyous, each holding in her left hand her brightly burning lamp. Quaint trees flank the figure of the virgin at left. Below, the arrangement of figures is repeated, that at the left being an old gray-bearded man refusing entrance to the five foolish virgins who hold kerchiefs to their weeping eyes and their empty lamps turned toward the ground. Woven in primary blue, old-red, gray, soft yellow, tan and tawny brown. Finished with a stellate border within a curious latch-hooked chevron, in similar colors. (The outer edges of borders imperfect.)

*Height, 5 feet 8 inches; width, 4 feet 3½ inches.*

*Mrs. Schultz.*

701—FLEMISH RENAISSANCE TAPESTRY

*Sixteenth Century*

750. "Royal Hawking Party." A rough uneven flower-decked foreground, rising to a château amid woodland, is animated by a broadly scattered group of mounted huntsmen, their attendants afoot, several hounds and at immediate left a hawk with a downed heron; above in the sky another heron is falling before the attack of two further hawks. The woodland greens, ivories and tans are pleasantly enhanced by the crimson and blues of the costumes. Finished with narrow blue guards.

*Height, 8 feet 3 inches; width, 6 feet 3 inches.*

*Mme. Battadori.*  
*French Seventeenth Century*

702—PETIT- AND GROS-POINT HANGING

1450. Resonant black ground displaying grotesqued scrolls amid acanthus leafage, cornucopias and husks developed from a central motive composed of jardinières, flanked by two recumbent sphinxes. Broad border exhibiting numerous animals and birds amid trailing vines, laden with flowers and fruit. Executed in rich blues, golden-yellows, crimsons, ivories, tans and greens. The borders slightly lower in tone enhancing the coloring of the center.

*Height, 7 feet; length, 8 feet.*

3300. "Latona and the Rustics." The weary Latona, bearing one of her small twin deities on her right knee, the other at her side, rests in the left foreground and asks for "a drink of water" from several rustic reapers standing in and around a small pool at right; they derisively refuse her request, and stir the beautiful flower-decked pool to its muddy depth. An emblematic frog is seen on the surface of the water, a sinister augury for the fated rustics soon to be metamorphosed into others of the frog tribe at the behest of the goddess. In the pleasant lightly wooded middle distance is another group showing Latona approaching with her children and two rustics with vessels to draw water from the pool; at right, before a large winding stream, is a group of ship builders, near a small vessel supported on wooden horses and a faggot fire, its columned smoke curling high to heaven. The distant portion of the stream is mantled by rocky hills and habitations. The rich mediæval costumes woven in beautiful pastel colors of wide range, orange, reds and crimsons giving most subtle tonality to the blues, greens and yellows of the diversified landscape. Most entrancing, involved and delicate borders, woven in the colors of the field on ivory grounds; display at crown and foot paneled miniature landscapes; in the upper is reclining Diana, flanked by festoons of fruit and flowers, supported by caryatids and cupids and invaded by birds and rabbits. At the centers of the sides, Diana with bow, arrow and hound again appears, standing within a floral arbor supported by a quaintly winged youthful Psyche holding festooned fruit surmounting further fruit and two cupids seated on a fruit-wreathed cartouche enclosing a miniature landscape; above Diana is a cupid presenting a laurel wreath to the goddess, and motives similar to those below are repeated above the cupid. The guards, of unusually intricate character, are composed of clustered laurel leaves interspersed with cherries and finished with leaf husks supported on a blue banded ivory ribbon.

*Height, 11 feet 6 inches; length, 8 feet 2 inches.*

*Note:* This superbly woven tapestry with its fine interesting subject, delicacy of coloring and marvelous border, marks the apogee of the Renaissance period at Brussels.

*From the Stanstead Park Collection, Sussex.*



704—RENAISSANCE TAPESTRY

*Brussels Sixteenth Century*

4200. "Alexander the Great at Miletus." The laureated Alexander, mounted on a magnificent white charger, is before a troop of cavalry at right, issuing commands for the capture of the fortress seen about the middle distance, strenuously defending itself from warriors who are scaling its walls. At left of the uneven ground are further warriors debarking from a gallantly decorated craft; beyond, more troops approach the fortress with their scaling ladders and in the distance under a grove of trees archers and a group of cavalry appear. The animated scene is crested by a ridge of wooded hills rising to a narrow strip of sky. Woven with sunny golden-yellows, greens, blues, tans and ivories, with a fine crimson reiterating in the costumes. Magnificent broad borders woven in the colors of the field on ivory grounds; display many classical figures and biblical scenes within festooned oval medallions and arbors; these are interrupted with vases and clusters of fruit enlivened with grotesque animals, satyrs and masks.

*Height, 10 feet 10½ inches; width, 10 feet 3 inches.*

*From the Stanstead Park Collection, Sussex.*

705—RENAISSANCE TAPESTRY

*P. R. French,*  
*Brussels Sixteenth Century*

4500. "The Garden of Hesperides." In the foreground is a paled fence overgrown with fruiting vines, a parrot with a basket of fruit and a fox. At right, a gateway is guarded by three nymphs, and beyond is an elaborate Italian garden sheltered by a grove of trees and animated with many personages in conversation or admiring the beauty of the flowers. At the left are two regal women in conversation, one on either side of the fence; beyond is a small lake spanned by a piled bridge occupied by a vine-clad double storied summer-house, with flanking arcades. The distance is completely filled with pleasant wooded hills. Woven in crimson, blues, tans, greens and ivories with beautiful golden-yellow predominating. Finely paneled broad borders, occupied by central miniature landscapes and figures, and classic female figures within arbors at the sides of foot; these are interrupted by vases of fruit arabesqued with scrolled demi-figures, masks, satyrs and grotesque animals. Executed in the rich colors of the field on rose-ivory grounds.

*Height, 10 feet 10 inches; width, 10 feet 5 inches.*

## 706—RENAISSANCE TAPESTRY

2500. "A Royal Rural Fête." The uneven pleasant foreground, overgrown with fruiting vines and flowers, is animated by various groups of personages; in the center a party is regaling themselves from a cloth spread on the sward; Henry IV and Gabrielle d'Estrées and another royal couple promenade near by; hunting parties are busily engaged at left and right before distant woodland, traversed at right by a winding brook. The central vista, between the woodland, rises to sparsely wooded hills and is occupied by a balustraded Italian garden terminating in a double-towered and arcaded building; an important château is at left, with many personages strolling about its grounds. Woven with rich golden yellows, greens, blues, ivory, tans and a distinguished red very beautifully balancing the composition. Contemporary borders added at crown and sides are of lower tones than the field on golden-yellow grounds and display classic figures within arbors and niches amid clusters of fruit.

Height, 8 feet 9 inches; length, 13 feet 10 inches.

From the collection of Colonel Vernon Wentworth.

Mr. Guest.

## 707—RENAISSANCE TAPESTRY

Flemish Sixteenth Century

3600. "An Allegory of Diana." Sunlit panoramic landscape rising to wooded hills, occupied by habitations and flanked by groups of trees. In the center of a flower-decked foreground is an elaborate splashing fountain supported at different tiers by cupids, vases and dolphin; beyond are two vine-clad arcades converging to a vast château which stretches toward left and is there surrounded by an intricately arbored Italian garden. On the château's right is a rustic bridge spanning a stream and leading to a farmhouse. In the foreground several groups are seen: at the immediate left Diana embraces her favorite nymph Camilla, her hounds scattered nearby; amid the trees is a group of nymphs approaching an agitated Actæon with a brace of dogs. At right is a pool in which Diana is bathing, and further nymphs are variously engaged on the banks; beyond is a woman belaboring a sleeping man with a cudgel. Woven in rich greens, blues, tans, ivories, passages of red and a beautiful golden-yellow pervading the composition. Broad borders, woven in the colors of the field on ivory grounds, display central cartouched miniature landscapes and personages, flanked by figures of classic goddesses within canopied arbors, interrupted by cupids amid clusters of fruit.

Height, 9 feet 6 inches; length, 16 feet 2 inches.

From the collection of Colonel Vernon Wentworth.

708—RENAISSANCE TAPESTRY

*Flemish Sixteenth Century*

“Bear Baiting.” Vast romantic landscape, occupied, in the center of rough foreground overgrown with brambles, by a huge standing bear that is strangling a man under his right forepaw and trampling with left forepaw the thigh of a downed man. Six knaves are attempting a rescue, each armed with a long forked pole thrust at the upper part of the bear’s body, and another varlet rushes to the fray; at left a cavalier gallops over a stone bridge to the combat; at left under the shelter of trees growing on a hill a very animated bear hunt is in progress. A stream, enlivened by shipping, winds down amid high hilly banks under the stone bridge, before which three waterfowl are seen; at right in the immediate foreground is a savage combat between a lion and a leopard. The bridge is sheltered by a fine clump of trees which overhang an interesting arcaded Italian garden stretching to a Palladian villa, which is crested by distant mountains. Woven with woodland greens, blues, yellows, tans and ivories, and a fine red, very effectively manipulated in the costumes. Broad intricate borders in the richer colors of the field on ivory grounds; display recurring vine-clad trellised arbors, variously supported by grouped caryatids, cupids, satyrs, masks, balusters and enclosing differing classic goddesses, splashing fountain and Italian gardens. These delightful motives are interrupted by vases of fruit variously sustaining salamanders, birds and further animals.

4500.

*Height, 11 feet 2 inches; width, 10 feet 6 inches.*

*Note:* The salamander was the emblem of Francis I; its occurrence in this important tapestry suggests a royal possession.

*H. E. Kelekian.*

709—FRENCH TAPESTRY

*Gothic Period*

“Pegasus and the Muses.” The three Muses—Clio, Polymnia and Urania—are seated in the foreground of an uneven landscape, flanked by two clumps of fruiting trees and at right an elaborate three-tiered splashing fountain. Hippocrene crowned by the figure of Apollo playing an harp. Another Muse, carrying bagpipes under her arm, cools her left hand at the fountain. Riding across the center and above the landscape is the plumed Bellerophon, carrying a sword and mounted on the winged horse Pegasus. At left is an agitated group of personages appealing to the Muses. The figures are richly habited in quaint fifteenth century garb and are captioned with their names. Woven in

4950.

[Continued

No. 709—*Continued*]

rich old-red, yellow, varied shades of blue, tans and ivories. Finished with a border of trailing vines laden with grapes, other fruit and flowers, alternately placed in the lower tones of the field, on a blue-black ground.

*Height, 11 feet 10 inches; length, 12 feet.*

*From the collection of the Countess Bosseli.*

*Mr. Branch.*

710—RENAISSANCE TAPESTRY

*Italian Seventeenth Century*

“Æneas and Dido.” Under a bower overgrown with vines, at left, the regal Dido is seated, and Æneas is paying her lively court. Uneven flower-decked ground stretches to left, where it is occupied by a group of dismounted huntsmen, their dogs held in leash. They are appealing to their leader and hero to withdraw from Carthage. In the center are other mounted personages, a distant city and water with shipping crested by wooded hills. Woven with rich tans, blues, crimsons, ivories, and yellows. Broad borders woven in the colors of the field but with less red on ivory grounds; displaying many classic figures, within draped canopies and arbors, interrupted with vases and clusters of rare fruit. In the center of the crowning border is a deep blue panel inscribed, “Speluncam Dido dux et Trojanus eandem deveniunt gallat hic hyminens adest.” Finished with yellow guards of double ribbons entwining a blossomed staff.

*Height, 11 feet 4 inches; length, 15 feet 1 inch.*

*Note:* In the left foot of blue selvedge is an inwoven weaver’s mark, in ivory: “A tower surmounted by two hands or flame devices.” The cartoon for this interesting tapestry was executed by Giovanni Romanelli (1610-1662).

*From the collection of Comte Vital, Château de Vigny.*

*(Companion to the following.)*

*P. H. French.*

711—RENAISSANCE TAPESTRY

*Italian Seventeenth Century*

“Æneas Preparing to Depart from Carthage.” The noble Æneas, crowned and carrying a bow, stands toward right near Achates. Both observe a group at left, who are about to seethe several joints of meat in a caldron supported over a wood fire; a matron pours water into the caldron from an ornate ewer and one of the men holds his blue mantle in front of the fire to screen it from the wind. A warrior at the extreme left carries a large joint on his shoulder toward the caldron and

*[Continued*

2400.

3000.



## *Evening Sale*

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No. 711—*Continued*]

another personage watches at the rear. An axe, a wicker basket of meat and a vase-shaped bucket for wine are in the foreground. Beyond are two bakers kneading bread on tables and a party of huntsmen approaching from right, one carrying a slain stag thrown over his steed. In the far distance, pleasant wooded rising ground flanks a bay of the sea bearing an anchored fleet, near the shore, where a party of warriors superintend the revictualing of their ships. The personages are richly habited and accoutred and both Æneas and Achates bear captions. Woven with rich crimson, blues, pinks, yellows and tans in the costumes which are finely relieved by the greens of the sward and woodland. Broad interesting borders; in the colors of the field on ivory grounds; displaying at center of crown a finely cartouched deep blue, inscribed banderole. At foot, "The Suckling of Hercules" appears under a canopy. Classic goddesses and nymphs, amid varied richly clustered fruit and flowers, occupy the remainder of borders.

*Height, 11 feet 5 inches; length, 17 feet 3 inches.*

*Note:* At the left foot of the blue selvedge is an inwoven weaver's mark in ivory: "A tower surmounted by two hands or flame devices." The cartoon for this interesting tapestry was executed by Giovanni Romanelli (1610-1662).

*From the collection of Comte Vital, Château de Vigny.*

*(Companion to the preceding.)*

*P. M. French.*

712—RENAISSANCE TAPESTRY

*Flemish Sixteenth Century*

2400. "Royal Hawking Party." The uneven foreground of a sunlit landscape, decked with flowers, trailing and fruiting brambles, is graced by the Royal couple, Henry II and his queen, richly appareled in ruffs and embroidered costumes; they approach from right to two personages in center, one standing playing a bass viol, the other seated beside a pool in which a flagon of wine is cooling, holding a hawking pouch and interrogating a falconer coming from the left, who carries a large open oblong frame on which his hawks are perched. The rising ground beyond is animated with several parties of huntsmen, their hounds and a farm wagon drawn before a quaint hunting lodge seen in the central grove of magnificent trees which, with other groves, fills the flanks and embowers the whole scene. Châteaux on distant wooded hills and a hawk on the wing in a small patch of sky crest the center vista. Woven in wood-

*[Continued*



No. 712—*Continued*]

land greens, tans, blues, ivories, grays and slight touches of crimson, with a rich lustrous golden-yellow pervading the entire scene. Broad borders in the colors of the field on ivory grounds; display at the corners "The Judgment of Paris," with each of the goddesses and Paris within vineclad trellised arbors; other goddesses and miniature landscapes within further arbors and cartouches, interrupted by cupids amid vases and trellised clusters of fruit and flowers.

*Height, 10 feet 8 inches; length, 12 feet 1 inch.*

*From the collection of Colonel Vernon Wentworth.*

*Keller Fumaro.*

713—ARRAS TAPESTRY

*Gothic Period*

3300. "The Finding of Moses." Varied scenes transpire on a gently rising flower-decked hillside; in the right foreground Miriam approaches the expectant daughter of Pharoah, she carries the infant Moses in an oblong rush basket; grouped behind and to the left are seven symbolic female figures. Beyond is a further series of biblical incidents; at left Our Saviour is seen carrying the cross; at right the crowned figure of Charity driven in a triumphal car; above, in the sky, Enoch is being carried to heaven in a chariot of fire. The figures are richly and amply robed and in many instances captioned with their names in Gothic letters. At crown on a broad crimson scroll is a Gothic inscription. Woven with blues, yellows, ivory, tans, pink and a profusion of crimson-red which gives great splendor to the scene. Borders of Gothic scrolling vines, bearing fruit and flowers in somewhat lower tones than the field on deep resonant blue-black grounds. Finished with guards of dark and light blue and old-red.

*Height, 13 feet 2 inches; width, 10 feet 9 inches.*

The five following Renaissance Tapestries, woven in Brussels in the sixteenth century, illustrate the "History of Alexander the Great." One of the set has the inwoven weaver's mark of Brussels. The cartoons for these highly decorative tapestries are by Bernard Van Orley. The compositions are animated by many figures and exceptionally well balanced; all have their magnificent original broad borders, enlivened with varied Biblical and classic groups and symbolic figures, such as Hercules and the Lion, the Muses, Flora and Justice; these are variously within oval medallions or canopied niches, interrupted by incidents from Æsop's Fables, clusters of fruit and flowers. A serenity of color distinguishes the set, and silk used in rich golden-yellow tones gives them all an admirable sunlit glow; while a fine crimson, judiciously woven amid soft blues, greens, golden-yellows and tans, enhances the splendid yellows.

*P. W. French and Co.*  
*Brussels Sixteenth Century*

714—RENAISSANCE TAPESTRY

4300.

"Alexander and his Mother Olympias dismissed from the Court of his Father, Philip of Macedon." Philip, crowned and wearing classic garb, is enthroned at left on a draped and canopied dais, surrounded by courtiers and a group of musicians. At right kneels Olympias, her attendants behind her; on the dais Alexander kneels before his august father, entreating compassion for his mother. The distance is occupied by a camp pitched amid groups of trees crested by mountains. The borders at sides have been cut and reseamed into place. In the selvedge at left foot a portion of the Brussels mark remains, one B and shield.

*Height, 11 feet 7 inches; length, 12 feet 10 inches.*

*From the collection of the Right Hon. Lord Braye, Stanford Hall, Leicester.*

*P. W. French and Co.*  
*Brussels Sixteenth Century*

715—RENAISSANCE TAPESTRY

3400.

"The Passing of Philip of Macedon." The king, amply robed, is seated on a canopied dais; he is supported by one of a group of female attendants standing in the rear. At left and right are groups of counselors, one holding a crown; before the expiring king are various potions set on a stool near an hour-glass and a group of magnificent trophies of war. Alexander kneels before the throne, paying homage and holding a ring in his right hand.

*Height, 11 feet 3 inches; width, 10 feet 4 inches.*

*From the collection of the Right Hon. Lord Braye, Stanford Hall, Leicester.*

*Evening Sale*

716—RENAISSANCE TAPESTRY

*H. O. Lindley.*  
*Brussels Sixteenth Century*

3900. "The Crowning of Antipar." Alexander, in regal classic robes, stands at right, under a draped canopy, amid a group of warriors and counselors. He is placing a diadem on the brow of Antipar, who kneels at left. In the hilly distance before a rambling château is a cavalcade of warriors and symbolic group in which Darius is offering a crown to Alexander.

*Height, 11 feet 7 inches; width, 8 feet 4 inches.*

*From the collection of the Right Hon. Lord Braye, Stanford Hall, Leicester.*

717—RENAISSANCE TAPESTRY

*J. R. French and Co.*  
*Brussels Sixteenth Century*

14000. "The Family of Darius at the Feet of Alexander." A panoramic landscape rising to lightly wooded mountainous peaks sheltering varied habitations is filled with many groups of warriors in arms. Alexander, mounted on his white charger Bucephalus, is in the immediate center; before him at left and right are the family of Darius, kneeling on the flower-decked sward strewn with trophies of war.

*Height, 11 feet 8 inches; length, 17 feet 4 inches.*

*From the collection of the Right Hon. Lord Braye, Stanford Hall, Leicester.*

718—RENAISSANCE TAPESTRY

*Mme. Calladore.*  
*Brussels Sixteenth Century*

3000. "Alexander and Porus." The noble Alexander, in classic garb, stands at left, his spear thrust forward toward the body of Porus, who is mounted on a rearing charger and wearing a Persian costume; before them on the flower-decked sward is a fallen warrior and his steed; other warriors join in the combat nearby, and beyond a troop of cavalry is charging on to the field. At right are two further armies; the distant one is attacking two forts, and among its varied equipment are several elephants. The field of battle is crested with wooded hills and several châteaux.

*Height, 11 feet 7 inches; length, 12 feet 6 inches.*

*From the collection of the Right Hon. Lord Braye, Stanford Hall, Leicester.*

## Evening Sale

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The two following Gold-enriched Tapestries, woven at the Ateliers du Louvre in the seventeenth century, are from the celebrated Spitzer Collection. The cartoons by Jules Romano and the execution by Jean Lefebvre. They were originally made for the Château of the Marquis de Menars, whose coats-of-arms occupy the centers of the crowning borders. Both the tapestries are cited by Eugene Muentz, *Gazette des Beaux Arts*, Tome 23, p. 395. Collection Spitzer, Vol. I, p. 169, Nos. 22 and 23, "La Tapisserie," pp. 262-264.

*Frank Partridge.*

719—GOLD-ENRICHED TAPESTRY      *Atelier du Louvre, Seventeenth Century*

9400. "Feast of Bacchus." The participants are seen leaning on and grouped behind the length of a low parapet, bowered by tall trees; several of the group are keenly watching a race transpiring in front of them (but not depicted in the composition). In the center is a young god, drinking an oblation; before him on the parapet is a large ornate jar of wine, behind a servitor with an ewer to replenish the jar. At left and right are animated groups of laureated satyrs and nymphs in playful conversation, playing musical instruments or drinking wine; at immediate right is a dignified man, intently watching the performance, and a matron equally interested leans over him, her hands on his shoulders. Groves of trees and the Olympian Hills occupy the distance of a romantic landscape. The figures, even the satyrs, are costumed in flowing drapery finely enriched with gold and silver threads. The weaving is of the finest texture, enhanced throughout with silk. The deep harmonious colors have a wide range of tones, comparable to the shades known to-day; so subtle is the disposition of the crimsons, pinks, lavenders, golden-yellows, warm browns, greens, blues, grays and tans that they convey in some passages the most delicate pastel effects, while others are of unsurpassable richness. The delineation and characterization of the features are infinitely varied, and each conveys with conviction the mood of the personage portrayed. The borders are within inner and outer shadowed gray moldings and are woven in the brilliant colors of the field on golden-yellow grounds. They are skilfully composed of arabesque floral leaf scrolls, intermittently interrupted with cupids, heraldic scallop shell motives, variously bearing golden stars and silver crescents, laureated busts and trophies. At the sides these motives are balustered and supported by caryatids, and in each side is a group, "Diana and her Two Favorite Hounds." In the center of the crowning border is a coronetted coat-of-arms, formed of a cartouche bearing two oval shields, the dexter displaying a chevron-argent, gules and three crescents argent, the sinister a chevron argent, azure and three estoiles d'or; the supporters are two cranes.

*Height, 10 feet 2 inches; length, 14 feet 6 inches.*

*From the Spitzer Collection.*

*From the Baron Coche Collection.*



*Frank T. Moore.*

720—GOLD-ENRICHED TAPESTRY *Atelier du Louvre, Seventeenth Century*

"The Festival of Ceres." Behind a low parapet the fair goddess stands slightly to right, holding aloft a bunch of cherries in one hand and giving a bunch of grapes with the other to a cupid at left, who presents a small bowl; another cupid gently struggles with him for a share of the fruit. A ruddy husbandman and a nymph are behind the cupids, bearing baskets of rare fruit. Partially seen behind the goddess is a satyr holding a trumpet in his right hand on the parapet. Another nymph, at right, caresses a further cupid, and the head of an elderly Pan with his pipes and reed flute appears over the cupid. On the parapet are bunches of fruit and a basket. The landscape background and the borders are similar in composition to the preceding; the same richness of color prevails, and they are of exactly the same provenance.

5-100.

*From the Spitzer Collection. Height, 10 feet 2 inches; width, 7 feet 5 inches.*

*From the Baron Coche Collection.*

The three following French Gothic Tapestries, of the Louis XII Period, illustrate stirring episodes in the life of Dina, the daughter of the Patriarch Jacob. The scenes are each enclosed within strongly composed borders in robust colors on old-red grounds, displaying close clusters of fruit irregularly alternating with flowers, sustained on broad diamond motived staves.

*D. G. Ketchum.*

721—FRENCH GOTHIC TAPESTRY

*Louis XII Period*

"Prince Shechem Carries Off Dina." Broad, hilly, lightly wooded Hivite country, with a large domain and château cresting the central distance; at right a broad stream overhung by a craggy mountain, at left the tents of the Israelites, pitched on a hillock, and four persons issuing forth, to the alarm of a youth nearer front. In the center foreground a warrior is drawing his sword on the patriarch Jacob, who is seated, toward left, at a marble table spread with fruit and wine, from which the startled Leah and a handmaiden have just risen. At right the princely Shechem, mounted on a charger, is about to receive the agitated Dina, whom a man-at-arms attempts to lift into the rider's saddle. In the middle distance, seen between a number of solitary trees, hunting is in progress. The Prince Shechem is captioned Sichen, on his flowing mantle. The principal figures are richly habited in Gothic attire and the attendants are amply robed. The coloring of rich crimson, blues, yellows, warm grays, lavender, tans, and the varied greens of the foliage complete a brilliant composition.

3000.

*Height, 11 feet 6 inches; length, 14 feet 11 inches.*

*From the collection of the Countess Bosseli.*



722—FRENCH GOTHIC TAPESTRY

Louis XII Period

“King Hamor Beseeches Dina of Jacob in Marriage for His Son Shechem.” Uneven rising landscape disclosing scattered trees, a farmhouse at left and a church perched high on the hills at right. In the central foreground the famous oak tree of Shechem, overgrown with vines, somewhat shelters the principal group; Jacob stands pointing to a flock of sheep at right, tended by a rustic, and his daughter Dina beyond. King Hamor, standing before the Princely Shechem and a man-at-arms, is at left parleying with Jacob. Two women and a hound are in front of a distant farmhouse; about the center middle distance a small hunt is in progress; at right a peasant woman approaches, followed by her kine, and two laden camels, one mounted by a rider, are partially seen. The principal figures are captioned—Emor, Jacob and Sichen. Woven in similar rich coloring to the preceding.

Height, 11 feet 9 inches; length, 13 feet.

From the collection of the Countess Bosseli.

D. G. Kellekian.

723—FRENCH GOTHIC TAPESTRY

Louis XII Period

“Dina’s Brothers, Simeon and Levi, Destroy Prince Shechem and Burn and Loot the Town.” A noble château filling the left and stretching toward center is in flames; a violently agitated man at an upper balcony seeks escape; at a distant portal an incendiary is at work with a torch; high up near the flames, on a window corbel, a wild cat gnaws a bone. Levi issues from a portal near the foreground, bent down with treasure and loot, a slain man prone before him, and a follower cuts down the fleeing Shechem, who is scantily clad and mounted on a rearing charger. In the middle distance Simeon is herding two small boys, a flock of sheep and two bullocks before him; beyond, toward right, one of the marauding party is cutting down a tree and another is burning down a small vineyard. Romantic landscape in the distance with a few trees, a farmhouse, and at extreme right a small winding stream, crested by a hillock on which stand two further Israelites watching the devastation from before their crimson canopied tents. Woven in similar rich coloring to the preceding.

Height, 11 feet 7 inches; width, 11 feet 7 inches.

From the collection of the Countess Bosseli.

4700.

3000.

## 724—MILLE-FLEURS ARRAS TAPESTRY

P. H. French and Co.  
Late Gothic Period

16700. "An Heraldic Tapestry of a Crusader." Displaying two large circular medallions finished with wreaths of finely clustered fruit; interrupted by three large date palms bearing fruit and trophied sheaves of arrows. The medallions enclose heraldic trophies of arms and armor suspended on smaller date trees growing before hilly landscapes each occupied by a presentation of the walled city of Jerusalem. The rich deep blue background is closely filled with rarely diversified growing flowers. Woven in brilliant harmonious reds, blues, yellows and ivories. Unusually interesting borders, with paneled leaf patera corners, floral and leaf scrollings developing a great variety of motives, cornucopias, armor, arms, balustered vases, fish, and repeating at intervals, two cupids riding demi-griffons and holding three looped cords and tassels, evidently the owner's device. The colors of the field recur in the borders on fine warm brown grounds.

Height, 6 feet 11 inches; length, 14 feet 8 inches.

Note: This unusually perfect and finely woven example of mille-fleurs tapestry is said to have been executed for Cardinal Cæsarini; the leader of the last crusade, defeated at Varna.

## 725—SILVER-ENRICHED RENAISSANCE TAPESTRY

L. Orselli.

Italian Seventeenth Century

1100. "The Calydon Hunt." The noble Meleager, his mantle flowing in the breeze, and bearing the famous boar's head, is mounted on a magnificent white charger, caracoling in the foreground of a wooded grove opening to illusive expansive country. A hound gambols on the far side of the horse. At the left are two small allegorical groups; in one Atalanta is seen examining the boar's head, in the other a sacrifice is burning on an altar. Woven in dull rich blues, fine grays, yellows, greens, browns, pinks and splendid masses of ivory, enriched with silver threads. Boldly drawn borders on three sides only; woven in the colors of the field, displaying at crown a cartouched oval medallion supported by cupids and flanked by beeves' heads, garlands and further cupids. The sides of garlands amid scrolled pilasterlike cartouches bearing further cupids and two oval medallions enclosing allegorical scenes, incidental to the main theme of the composition. (Needs restoration and cleaning.)

Height, 12 feet 10 inches; length, 14 feet.

Note: The cartoon for this virile tapestry was executed by Giovanni Romanelli.

726—GOTHIC TAPESTRY

*Arras Fifteenth Century*

*With drawn*

"The Triumph of Vespasian." The noble Roman Emperor, armed cap-a-pied, carries a commander's baton and is riding a caparisoned white charger reined up toward the left, before a group of kneeling dignitaries, two of whom offer the keys of the city. A gallant array of mounted knights, with their lances and pennons raised, various archers, Saracens, and a monkey riding on the back of a charger, wend their way from the distance between two citadels to the extreme right where two heralds have raised their tabards displaying double-headed eagles and are blowing a triumphant fanfare. Two personages watch the cavalcade from a bastion of the citadel at left and a further group of mounted warriors issues from its portcullis. In the center foreground a duck is swimming in a small pool; at the sides flanking the ceremonial group are beautiful fruiting and flowering shrubs sheltering two rabbits. Vespasian is captioned on his steed's neck. Woven with a remarkable range of rich colors, much enhanced by the skilful disposition, in the costumes and fruit, of a finely modulated rose-du-Barry. A broad band of old-red at crown bears a lengthy Gothic-lettered old French inscription. (Has been restored at left foot.)

*Height, 14 feet; width, 13 feet 3 inches.*

*Note:* This important tapestry is identical in action and character with a tapestry illustrating "Queen Penthesilea Arriving at the Court of King Priam," on exhibition at the South Kensington Museum. The cartoons are from the brush of the celebrated Jehan Fouquet (1415-1485).

*From the collection of Comte Vital, Château de Vigny.*

*(Companion to the following)*

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727—GOTHIC TAPESTRY

*Arras Fifteenth Century*

"Titus Capturing and Sacking Jerusalem, A.D. 70." A many-turreted and bastion citadel, with its sally-ports, occupies the middle distance and entire right. Groups of savage soldiery are strenuously attacking at various points on the ramparts and before the citadel at left; other soldiers are occupied by various acts of barbarity and torture on the captured dignitaries and citizenry. At the upper right, in an open tower, a group of three soldiery surround a table on which is their share of loot, piles of gold pieces; each soldier is biting a piece to test its

*[Continued]*

No. 727—*Continued*]

value. Nearby on the ramparts two dignified turbaned personages look down with awe on the appalling scene of brutality. The High Priest and other personages are issuing from the sally-port. At right is the commanding figure of Titus, a man-at-arms behind him supporting a banner bearing a double-displayed eagle. At crown are two panels of old-red inscribed in ivory Gothic letters with a lengthy inscription of old French. The color scheme is similar to the preceding, but with more of the beautiful rose-du-Barry employed in the richly garbed soldiery.

*Height, 11 feet 6 inches; length, 15 feet.*

*Note:* This important tapestry is identical in action and character with a tapestry illustrating "Queen Penthesilea Arriving at the Court of King Priam," on exhibition at the South Kensington Museum. The cartoons are from the brush of the celebrated Jehan Foucquet (1415-1485).

*From the collection of Comte Vital, Château de Vigny.*

*(Companion to the preceding.)*

*Kent Cestikyan!*

728—ISPAHAN RUG

*Sixteenth Century*

16500. Close-pile of rare depth; beautiful rose-du-Barry field, displaying lobed central bouquet of rarely conventionalized complex floral motives, light arabesques over the entire surface bearing further similar complex floral motives, trailing vines and *t'chi* scrolls regularly placed. Woven in sapphire and light blues, soft golden-yellows, ivory, jade green, and occasional light rose-pink. Broad resonant blue-black border fluctuating to almost deep green, exhibiting even finer and more complex floral motives than the center, arabesqued with floral vines; quaint orange-yellow guards with curious-eyed leaves forming zigzags. (Slightly restored and with worn areas.)

*23 feet 2 inches by 10 feet 5 inches.*





# FOURTH AFTERNOON'S SALE

THURSDAY, NOVEMBER 18, 1920

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

- 729—MAHOGANY CANDLESTAND *H. Kieffmeyer.*  
English Eighteenth Century  
Circular molded sunk top, with balustered shaft. Supported on scrolled  
55. tripod legs with pad feet. Circa 1750. *Otto Berner.*
- 730—MAHOGANY CANDLESTAND *H. Kieffmeyer.*  
English Eighteenth Century  
Circular molded sunk top, with balustered shaft. Supported on scrolled  
35. tripod legs with pad feet. Circa 1750. *H. G. Blumenthal.*  
Height, 23½ inches.
- 731—CARVED MAHOGANY CANDLESTAND *H. Kieffmeyer.*  
English Eighteenth Century  
Circular top, supported on baluster shaft and scrolled tripod legs. Circa  
40. 1735. *John Geo. Reary.*  
Height, 29 inches; diameter, 18½ inches.
- 732—MAHOGANY CANDLESTAND *H. Kieffmeyer.*  
English Eighteenth Century  
Circular sunk molded top, with spirally fluted baluster shaft. Sup-  
95. ported on scrolled tripod legs with pad feet. Circa 1760. *John Geo. Reary.*  
Height, 24¾ inches.
- 733—MAHOGANY CANDLESTAND *H. Kieffmeyer.*  
English Eighteenth Century  
Circular top; supported on spirally gadrooned baluster shaft and  
35. scrolled tripod legs with pad feet. Circa 1760. *John Geo. Reary.*  
Height, 27¾ inches.
- 734—MOUNTED MAHOGANY BRACKET CLOCK *H. Kieffmeyer.*  
Georgian Period  
Molded rectangular case, fitted with arched and spandriled door; sur-  
mounted by a molded serpentined dome. Mounted in gilded bronze with  
165. swinging bail handle, rocaille and scroll appliqués on dome and spandrils,  
molding to door, pierced imbricated end panels, lion mask and festoons  
of drapery on plinth, and bracket feet. Brass face with two silver dials,  
one controlling the fine striking movement; mounted with scroll appliqués.  
Circa 1775. *H. Kieffmeyer.*  
Height, 18 inches.

## Fourth Afternoon

### 735—GILDED BRONZE BRACKET CLOCK

*Otto Bernet. agt.*  
*English Eighteenth Century*

70. Arched case with scrolled feet, enriched with rocaille and floral appliqués; surmounted by a square block, scrolled bell-shaped dome and pineapple terminal. Striking movement with controlling enameled upper dial for same. Silvered face with gilded scroll appliqués. Movement by William Carpenter, London. Circa 1785. Height, 13½ inches.

Note: William Carpenter was a noted clockmaker at the end of the eighteenth century.

### 736—MOUNTED BRACKET CLOCK

*Otto Bernet. agt.*  
*English Late Eighteenth Century*

140. Molded rectangular ebonized pear-tree case, with stepped dome. Mounted in gilded bronze with pineapple terminal, moldings to spandrils of face, pierced imbricated end panels lined with red silk, cornucopia and ring handles, and ball feet. Movement by Brookhouse & Tunnelliff, Derby, England. Circa 1795. Height, 16 inches.

### 737—MOUNTED EBONY BRACKET CLOCK

*Otto Bernet agt.*  
*English Seventeenth Century*

870. Molded rectangular case on button feet; enclosing door with balustered pilasters. Richly mounted with gilded brass pierced scroll panels, pinnacles, double dome and lifting handle, the domes enriched in repoussé medallion enclosing St. George and Dragon, further warriors and cupids amid scrollings. Finely engraved brass face with cupid corners and silvered numeral dial. Richly engraved back inscribed, "Henry Neve in the Strand." Striking movement, also giving the days of month on face. Circa 1700-1705. Height, 19 inches; width, 10 inches.

Note: This rare clock is illustrated in Cescinsky's "English Furniture of the 18th Century," Vol. II, p. 324.

From the collection of Miss Bell, England.

### 738—INLAID WALNUT BRACKET CLOCK

*Otto Bernet agt.*  
*English Eighteenth Century*

45. Rectangular case, with molded door, base and dome quaintly arched over the door. Brass face, finely engraved with leafage and maker's name, "Tho. Ogden" and "Halifax 1729." The face curiously cut and refitted to hold a silver dialed verge watch whose key pinion at back fits into a lug, thus moving the interior striking repeating movement. Circa 1729. Height, 13½ inches; width, 8½ inches.

Note: A curious specimen of the early eighteenth century clock maker's art and adaptive ingenuity.

739—MUSICAL AND CHIMING BRACKET CLOCK

*Otto Bernet agt.*  
Georgian Period

80. Molded ebonized case, with arched crown and quarter round fluted inset columns; surmounted by a stepped cupola terminating in a pineapple finial. Richly mounted in gilded bronze with the aforesaid finial, its small supporting brackets, the columns and panels of scroll appliques to the cupola, supplementary pineapple finials over columns; capitals, bases and reeds to columns, heavy lifting side handles and pierced imbricated side panels lined with brown silk, moldings and fine leaf-scrolled, bracket feet. Enameled face with two extra upper dials; one controlling the chimes, the other regulating the musical movement which plays the following old English tunes: "My Love She's but a Lassie," "The Huntsman's Chorus," "Merridom Bells," and four varied chimes. The fine movement is by Des Granges, of Cockspur Street, Charing Cross, London. Circa 1770.

Height, 38 inches.

*Note:* This dignified clock, with extraordinarily fine movement, represents the apogee of eighteenth century bracket clocks.

740—JEWELLED GILDED BRONZE BRACKET CLOCK

*Otto Bernet agt.*  
English Eighteenth Century

140. Molded rectangular shape, with open scroll-bracketed canted pilasters; supported on molded plinth with scrolled leaf feet; surmounted by molded and paneled elliptical dome terminating in a leaf-enriched vase and four vase baluster pinnacles placed over the pilasters; elaborately embellished with chased pateræ and panels of floral scrollings and imbrications. The face fitted with enameled dial, extra minute hand and surrounded by an annular ring of colored paste jewels; four similar spiral paste jeweled rosettes at four corners revolving with the movement. Small rosettes at center, crown and foot; the upper controlling the chimes of the movement, the lower regulating the hands of the clock. Remarkably fine movement, made by Henry Borrett, London. Circa 1795.

Height, 15½ inches.

*Note:* This remarkable clock, made for the Oriental market, is undoubtedly one of the most intricate movement made in the late eighteenth century.

## 741—BRONZE PEDESTAL

Empire Period

30. Gadrooned expanding round shaft, finished with double banding of leafage at foot and crown. Supported on incurved triangular plinth, enriched with panels of classic figures, molded at base, and winged lion heads, terminating in claw and ball feet. Deep circular revolving top of Alps-green marble.

Height, 50½ inches.

## ENGLISH FURNITURE

## 742—MAHOGANY PIECRUST TABLE

Mr. Band.  
English Eighteenth Century

35. Circular molded sunk top. Supported on finely balustered shaft and scrolled tapering tripod legs, finished with stock toes. Circa 1780.

Height, 28½ inches; diameter, 22½ inches.

## 743—MAHOGANY PIECRUST TABLE

Mr. Ireland & Co. Ross.  
English Eighteenth Century

65. Circular top, with sunk molded and scalloped rim. Supported on balustered shaft, incurved triangular base and scrolled tripod legs. Circa 1730.

Height, 24½ inches; diameter, 20 inches.

## 744—MAHOGANY TILTING TABLE

Mrs. R. S. Brewster.  
English Eighteenth Century

50. Circular sunk molded top. Supported on finely balustered shaft and scrolled tripod legs with pad feet. Circa 1760.

Height, 29 inches; diameter, 17½ inches.

## 745—MAHOGANY TILTING TOP TABLE

Mr. E. K. Robinson.  
English Eighteenth Century

75. Octagonal top with raised molded rim. Supported on baluster shaft and scrolled tripod legs. Circa 1735.

Height, 26 inches; diameter, 26 inches.

## 746—MAHOGANY TILTING TABLE

Denygon and Mout.  
English Eighteenth Century

65. Circular sunk molded top. Supported on curious balustered shaft, incurved triangular base and scrolled tripod feet. Circa 1735.

Height, 29 inches; diameter, 24 inches.

Fourth Afternoon

747—MAHOGANY PIECRUST TABLE

*Louise Mc Clellan,  
Chippendale Period*

80. Scalloped circular tilting top. Supported on vase baluster shaft and plain scroll tripod legs. Circa 1755.

*Height, 25 inches; diameter, 15 inches.*

748—CARVED MAHOGANY TILTING TABLE

*Mrs. M. E. Stewart,  
English Eighteenth Century*

80. Circular sunk molded top; supported on finely balustered shaft with incurved triangular base and graceful scrolled tripod legs, enriched with acanthus-leaf knees and oval pad feet. Circa 1735.

*Height, 25 inches; diameter, 22 inches.*

749—CARVED MAHOGANY TILTING TABLE

*Louise Mc Clellan,  
Chippendale Period*

100. Circular top. Supported on fluted baluster shaft with acanthus-leaf member and finely spreading scrolled tripod legs with claw and ball feet. Circa 1750.

*Height, 29 inches; diameter, 33½ inches.*

750—SCULPTURED BOXWOOD MINIATURE CASE

*Mrs. S. Schiffer,  
French Renaissance*

50. Oblong molded frame delicately enriched with leaf member, leaf scrolls, birds, pateræ, masks and chimeric animals. Interior lined with crimson velvet. (Imperfect.)

*Height, 31¼ inches; length, 25½ inches.*

*Note:* This remarkable specimen of sculptured wood was executed by a member of the renowned Bearcy School.

751—ENGLISH WALNUT TABLE

*J. N. Price  
Eighteenth Century*

20. Circular top; supported on flaring expanding round tripod legs and triangular shelf stretcher. Circa 1725.

*Height, 29¾ inches; diameter, 21¼ inches.*

752—MAHOGANY DROP-LEAF TABLE

*Mrs. A. D. Barbour,  
English Eighteenth Century*

65. Oval top, with two leaves; supported on straight tapering legs finished with circular pad feet; two legs gated to sustain leaves. In original condition. Circa 1730.

*Height, 29 inches; length, 45 inches.*



*Fourth Afternoon*

*Caspar.*

753—SATINWOOD PEMBROKE TABLE

*Sheraton Period*

100. Lightly molded oval top, with two hinged flaps and side frieze following the contour of top. Supported on slender tapering square legs, terminating in brass castors. Straight-grained wood such as was frequently used in the days of early importation of satinwood to England. Circa 1785.

*Height, 29 inches; length, 30 inches.*

*Louise Mc Clellan.*  
*Sheraton Period*

754—INLAID MAHOGANY TABLE

50. Circular sunk molded top; supported on slender baluster shaft and inlaid serpentine scrolled tripod feet with small outcurved toes. Circa 1790.

*Height, 27½ inches; diameter, 17¼ inches.*

*Caspar.*  
*English Eighteenth Century*

755—MAHOGANY SIDE TABLE

50. Oblong oak top; valanced frieze fitted with drawer; trimmed with brass bail handle. Supported on bracketed cabriole legs with circular pad feet. Circa 1730.

*Height, 27½ inches; length, 28½ inches.*

*Mrs. M. E. Stewart.*  
*Sheraton Period*

756—INLAID MAHOGANY SIDE TABLE

110. Oblong molded top; fitted with long drawer; trimmed with rosetted brass bail handles. Supported on square tapering legs. The top inlaid in colored woods with trophy of beribboned music score and vines, bordered with trailing floral vines, lines and satinwood bandings, the latter repeated on drawer and legs. The back of table supports on brass rods a richly embroidered banner, executed with a basket of flowers and vines in ribbon-work on cream satin; trimmed with tassels. (Banner and inlay imperfect.) Circa 1795.

*Height, 30½ inches; length, 32 inches.*

*From the collection of Lady Hay, London.*

*Langdon and Mount.*  
*Chippendale Period*

757—MAHOGANY CARD TABLE

80. Rectangular folding top with outset corners; interior oval, lined with green cloth and fitted with sunk chip pockets; frieze of same contour as top. Supported on rare scroll bracketed cabriole legs, enriched on knees with quaint clustered oak leaves and acorn drops. Circa 1740.

*Height, 28 inches; top, open, 35 inches square.*

Fourth Afternoon

758—DECORATED OVAL TABLE

*Sol Bloom.*  
Sheraton Period

Deep frieze, fitted with drawer. Supported on bracketed outcurving tapering legs. Top and drawer decorated with classic medallions in camaieu of Bacchic subjects enclosed within floral wreaths and festoons, executed in colors on a ground simulating satinwood. (One handle missing.) Circa 1785.

Height, 29 inches; width, 24 inches.

759—INLAID ZEBRA-WOOD SIDE TABLE

*M. Hewitt.*  
English Eighteenth Century

Molded oblong top with round corners; richly inlaid with feathered panels and crossbandings. Frieze fitted with narrow center and deeper side drawers. Supported on square legs, canted at backs, shouldered and bracketed into frieze. Drawers fitted with elaborate *cuirre doré* rocaille scrolled handles. Circa 1735.

Height, 28 inches; length, 35 $\frac{3}{4}$  inches.

760—OVAL PEAR-TREE TABLE

*Mrs. C. N. Band.*  
French Eighteenth Century

Molded top, inlaid with a music score; oblong frieze, fitted with drawer. On tapering baluster legs. Circa 1785.

Height, 22 $\frac{1}{2}$  inches; width, 21 inches.

761—CARVED MAHOGANY JARDINIÈRE

*Langdon and Mount.*  
Georgian Period

Oval tapering body; enriched with upper and lower bands of flutes and pateræ flanking a central series of gadroons. Supported on molded round stump feet. Zinc lining for same. Circa 1790.

Height, 15 inches; length, 35 inches.

762—TWO CARVED PEDESTALS

*M. Hewitt.*  
Georgian Period

Molded circular tops; enriched with pearl motives and cabochon valanced rims. Supported on baluster shafts with acanthus-leaf crowns and bases, and valanced central member, and deeply scrolled tripod legs adorned with acanthus leaves. Bronze finish. (One small section of valance missing.) Circa 1750.

Height, 44 inches; diameter of top, 14 $\frac{1}{2}$  inches.

763—TWO MAHOGANY TORCHÈRES

*Clarence.*  
English Eighteenth Century

Circular sunk molded top; supported on graceful baluster shaft with incurved triangular base and scrolled tripod feet. Circa 1735.

Height, 44 $\frac{1}{2}$  inches; diameter, 12 inches.

*Mrs. Louis Long*

764—CARVED MAHOGANY PIECRUST CANDLESTAND *Chippendale Period*

120. Scrolled circular molded, sunk top. Supported on baluster shaft, enriched with flutings, leaf motives, egg and dart molding; scrolled tripod claw and ball legs with leaf-scrrolled knees. Circa 1760. (Molding of top imperfect.)

Height, 26 inches; diameter, 18 inches.

765—CARVED MAHOGANY TILTING TABLE

*Beaman Douglass*  
*Chippendale Period*

10. Circular top; supported on baluster shaft, enriched with spiral flutings; scrolled tripod legs with leaf knees, castored ball and claw feet. Circa 1765.

Height, 29 inches; diameter, 32 inches.

766—CARVED MAHOGANY TILTING TABLE

*Mrs. F. D. Percy*  
*English Eighteenth Century*

50. Circular sunk molded top; supported on balustered shaft enriched with two spirally gadrooned members; scrolled tripod legs with leaf knees and unusual lion paw feet. (Top cracked.) Circa 1730.

Height, 28½ inches; diameter, 25 inches.

767—INLAID ROSEWOOD TILTING TABLE

*Herman R. Block*  
*Sheraton Period*

40. Circular sunk molded top; enriched with triple lines and central rosette. Supported on triple clustered columnar shaft with central banding, incurved triangular base and serpentine scrolled tapering and castored tripod legs. Circa 1795.

Height, 29¼ inches; diameter, 21 inches.

768—CARVED MAHOGANY TILTING TABLE

*Johns. Jr.*  
*English Eighteenth Century*

65. Circular top; supported on baluster shaft, enriched with flutes and spiral gadroons, slender scrolled tripod legs with acanthus-leaf and husk knees and claw and pad feet. Circa 1730.

Height, 28 inches; diameter, 33 inches.

769—MAHOGANY TILTING TABLE

*Otto Bernet agt.*  
*Chippendale Period*

100. Delicately molded circular top. Supported on beautifully fluted and gadrooned baluster shaft and scrolled tripod legs, enriched with scrolled leafage and cartouche knees and French foot. Circa 1760.

Height, 27½ inches; diameter, 27½ inches.

Fourth Afternoon

770—CARVED MAHOGANY TILTING TABLE

*M. J. Staines*  
Chippendale Period

210. Molded octagonal top with richly curled grain; mounted with open arched brass gallery. Supported on delicate fluted baluster shaft, enriched with acanthus leafage and unusually fine scrolled tripod legs having cartouche and leaf knees and French scroll feet. Interesting Gothic patterned brass catch. (Top cracked.) Circa 1760.

Height, 30 inches; diameter, 28½ inches.

771—CARVED MAHOGANY TILTING TABLE

*M. J. Staines*  
Chippendale Period

160. Decagonal molded top with finely scrolled open gallery. Supported on fluted and twisted gadrooned shaft with slender scrolled tripod legs; enriched with husk and leaf knees, claw and ball feet. Scotch type. Circa 1765.

Height, 28 inches; diameter, 27¾ inches.

772—INLAID PADOUK CARD TABLE

*A. St. Smedley*  
Georgian Period

210. Rectangular folding top with outset round corners, the interior fitted with oval chip and round pockets for glasses, is lined with green cloth. Unusual double extension for back legs. Supported on straight, slightly cabriole legs with pad feet. Richly inlaid with feathered panel and banding curiously showing zebra-like stripes from the sap of the wood. Circa 1730.

Height, 28½ inches; length, open, 34½ inches square.

773—CARVED MAHOGANY CARD TABLE

*A. St. Smedley*  
Chippendale Period

270. Folding top, serpentine on all sides, enriched with rosette and ribbon molding and lined with blue cloth; crossbanded and bead frieze of the same contour as top. On molded square legs. Circa 1755.

Height, 29 inches; top open, 35 inches square.

774—MAHOGANY BREAKFAST TABLE

*A. Sawyer*  
English Eighteenth Century

60. Molded oval top with two rule-jointed drop-leaves. Supported on tapering round legs with circular pad feet; two extend as gates for leaves. Circa 1735.

Height, 2 feet 4½ inches; top, open, 5 feet 4½ inches by 4 feet 8½ inches.

775—INLAID WALNUT SIDE TABLE

*P. M. French and Co.*  
Queen Anne Period

260. Molded oblong top with canted corners; scroll-valanced apron fitted with small central and two deeper flanking drawers; trimmed with rosette and pear-drop brass handles. Supported on cabriole legs enriched with shell and husk knees and pad feet. Circa 1705.

Height, 27½ inches; length, 28 inches.



*Thos. G. E. Sheraton*

776—INLAID SATINWOOD CARD TABLE

*Sheraton Period*

200. Semicircular folding top, forming an oval when opened; enriched with central half-round shell motive and harewood border sustaining vines of roses entwined with rope motives and tulipwood bandings; paneled frieze with vase and fan medallions, festooned with husks; pilasters with pateræ. Supported on tapering square legs with stock toes, adorned with husk pendants. Circa 1790.

*Height, 31½ inches; length, 45½ inches.*

*From the collection of the Right Hon. Lady Sackville, Knole Park, Sevenoaks, Kent.*

*Thos. Band.*

777—CARVED MAHOGANY BREAKFAST TABLE

*Sheraton Period*

200. Two oblong parts, forming side tables. Reeded top; on balustered shaft and four molded outscrolled legs, finely brass castored. Brass side tongues to hold the two parts in place. Circa 1790.

*Each: Height, 28 inches; length, 48 inches; width, 27 inches.*

778—INLAID WALNUT SIDE TABLE

*P. W. French and Co.  
William and Mary Period*

410. Molded oblong top with canted corners; deep frieze with finely valanced apron and inlaid stellate, paneled and canted pilasters finished into the apron with a molded bracket; fitted with long upper cock-beaded drawer, small central below and deeper flanking drawers; trimmed with original cartouche back brass bail handles. Supported on beautifully bracketed cabriole legs with circular pad feet. Deep rich golden brown patina. Circa 1695.

*Height, 28½ inches; length, 29 inches.*

*Note: This finely proportioned small table marks the apogee of the William and Mary Period, and it would be difficult to find a finer example of this type.*

*From the collection of Sir Edward Holden, Bart., Glenelg, Great Barr.*

779—INLAID WALNUT TABLE ESCRITOIRE

*Otto Bernert agt.  
Queen Anne Period*

350. Rectangular; fitted with hinged sloping fall and drawer under. Interior with four drawers and compartments. Unusually fine burl walnut used throughout. Trimmed with brass escutcheons and ring handles. Circa 1710.

*Height, 9 inches; length, 14 inches.*



780—INLAID WALNUT TABLE

*Queen Anne Period*

170. Finely molded rectangular top; scroll valance frieze fitted with three unequal sized drawers; trimmed with rare original brass, open back bail handles. Supported on bracketed cabriole legs. Circa 1710.

*Height, 29 inches; length, 32 inches.*

*Lenggonne and Mout.*  
*Sheraton Period*

781—INLAID SATINWOOD PEMBROKE TABLE

220. Rich golden-toned top, with round corners; inlaid with tulipwood bandings and elaborate central hawthorn, two-handled vase and delicate acanthus-leaf and husk corner scrolls. Fitted with end drawer and opposite mock drawer, trimmed with original brass bail handles. Supported on round tapering castored legs. Circa 1785.

*Height, 2 feet 4 inches; width, open, 3 feet 7 inches.*

*B. M. Frankl.*  
*Chippendale Period*

782—SCULPTURED PINE CONSOLE TABLE

80. Gracefully shaped molded top with beautiful open scrolled frieze developing from a central satyr's mask, acanthus leaves rocaille and laurel sprays. Supported on two incurved reversed scrolled cabriole legs embodying the motives of the frieze. Shaped and molded Brèche Violette marble top. Circa 1760.

*Height, 35½ inches; length, 38¼ inches.*

*Note: This table, distinctly English in feeling and execution, thoroughly demonstrates that the beauty and resources of the Louis XV styles were then strongly appreciated by England's lovers of art and sculptors.*

*From the collection of Frances, Lady Trevelyan, Northumberland.*

*Mrs. M. E. Stewart.*

783—TWO INLAID ELM-ROOT CONSOLE TABLES

*Georgian Period*

800. Oblong top with round corners, richly banded with rosewood, purplewood and lines; frieze key paneled and cock-beaded with rosewood. Supported at back by inlaid pilasters, enclosing mirror; at front with two carved and gilded winged eagles, each terminated with a claw foot; plinth shelf similar to top and large brass ball feet. Circa 1795.

*Height, 2 feet 11¾ inches; length, 4 feet 1 inch.*

*From the collection of the Right Hon. Countess of Scarborough, Lumley Castle, Durham.*

784—CARVED MAHOGANY SIDE TABLE

*Georgian Period*

70. Oblong top with broken outset corners, boldly molded with egg and dart motives. Frieze following contour of top, enriched with S-strap scrolls and husks. Supported on leaf-voluted cabriole legs with claw and ball feet. *Circa 1750.*

*Height, 2 feet 9 inches; length, 4 feet 7½ inches.*

785—INLAID SATINWOOD PEMBROKE TABLE

*R. H. Magnard.*  
*Sheraton Period*

200. Molded oval top richly inlaid with satinwood bandings, central panel of rare burled elmroot, displaying a large oval fan motive and halves of a similar motive, repeated on the flaps. Frieze fitted with one mock and one long drawer, both trimmed with medallioned brass bail handles. Supported on square tapering castored legs. *Circa 1785.*

*Height, 2 feet 4 inches; length, open, 3 feet 1 inch.*

*Note: This fine specimen of cabinet-work was either made by or under the direction of Thomas Sheraton.*

*From the collection of the Right Hon. Lady Sackville, Knole Park, Sevenoaks, Kent.*

786—INLAID WALNUT SIDE TABLE

*Miss Scoville.*  
*Queen Anne Period*

200. Molded top with round corners; deep frieze, beautifully scroll-valanced and fitted with two upper and long lower cock-beaded drawers; trimmed with brass bail handles and escutcheon. Supported on bracketed cabriole legs with circular pad feet. *Circa 1710.*

*Height, 28 inches; length, 30 inches.*

787—INLAID WALNUT TABLE

*Robt. J. V. Schwarzenbach.*  
*William and Mary Period*

380. Molded oblong top, richly inlaid in colored woods, ebony and finely matched oyster-grained root walnut, with strap arabesque scrollings enclosing large central oval and four circular medallions of flowers, the latter placed at the quarters. Molded frieze, fitted with long drawer trimmed with rosetted, pear-drop brass handles. Supported on spiral baluster legs with bulbous feet and broad double-U scrolled stretcher, having central medallion. *Circa 1695.*

*Height, 29 inches; length, 35½ inches; depth, 25 inches.*

*From the collection of the Dowager Countess of Wolseley, Hampton Court Palace.*

Fourth Afternoon

788—MAHOGANY SLANT-TOP DESK

*Otto Bernet agt.*  
*Chippendale Period*

180. Rectangular; hinged writing slant, supported on side slides; the interior fitted with finely valanced pigeonholes and three drawers. Case fitted with two small and lower low drawer. Supported on square legs with simple arched open brackets. Mounted with original open brass scroll back, bail handles, knobs and escutcheons (two defective). Circa 1750.

Height, 3 feet 5 inches; width, 3 feet 1 inch.

789—MAHOGANY PIECRUST TABLE

*Mrs. R. S. Brewster.*  
*English Eighteenth Century*

190. Circular tilting top; enriched with beautiful sunk spiral gadroons and flutings. Supported on columned square revolving collar, baluster shaft and exceptionally rare scrolled tripod legs, enriched with leaves, open sustaining scrolls on the high knees and castored claw and pad feet. Circa 1730.

Height, 29½ inches; diameter, 33 inches.

From the collection of Frances, Lady Trevelyan, Northumberland.

790—INLAID EBONY CENTER TABLE

*Otto Bernet agt.*  
*William and Mary Period*

310. Oblong molded top; bow front frieze fitted with long drawer. Supported on black, twisted legs with the lower portions of tapering hexagonals. Broad scrolled double-U stretcher, with central vase and similar vase feet. Richly inlaid with finely engraved ivory and colored woods, the top displaying a scroll-banded medallion enclosing an ornate tazza with scrolled acanthus leaves, masks and loose bouquet of flowers; the frieze with flower scrolls, the legs with arabesqued cartouches. Circa 1695.

Height, 30½ inches; length, 41 inches.

From the collection of the Dowager Countess of Wolsley, Hampton Court Palace.

791—INLAID TULIPWOOD CENTER TABLE

*Penygon and Monaul.*  
*Louis XVI Period*

210. Oblong top, lined with tooled brown morocco; frieze fitted with two drawers. Supported on tapering square castored legs. Band of top and entire frieze of diamond parquetry inlay. (Inlay chipped.) Circa 1780.

Height, 30 inches; length, 39 inches.

*Langdon and Mount.*

792—INLAID MAHOGANY DESK

*Sheraton Period*

130. Oblong top with slightly inclined hinged writing fall, lined with original tooled green morocco disclosing large interior compartment. Supported on two end pedestals each having small upper drawer; trimmed with rosetted brass bail handles, open ends with supplemental slide at right side and movable shelves; arched bracketed feet. *Circa 1795.*

*Height, 33 inches; length, 36¾ inches.*

*L. Alaraine and Co.*

793—INLAID ACAJOU BOUDOIR DESK

*Louis XVI Period*

180. Half-hinged folding top; sustaining small back cabinet fitted with two mirrored doors enclosing closet and two drawers; half-statuary marble top, finished with open reversed arch gallery of gilded bronze. Frieze fitted with supplementary writing slide; two enclosing doors below; pilasters and tapering square legs inlaid with mock flutings. Mounted with brass escutcheons and stock toes. Slides lined with leather. *Circa 1785.*

*Height, 3 feet 6 inches; width, 2 feet 1 inch.*

*From the collection of Hon. Charles Bateman-Hanbury, Brome Hall, Suffolk.*

*Mrs. R. L. Brewster.*

794—CARVED MAHOGANY CABINET TABLE

*Chippendale Period*

340. The cabinet composed of two central glazed enclosing doors with molded and open fret gallery top; supported on a small bow front plinth, fitted with three drawers; lower recessed flanking sides with enclosing doors, their fronts simulating leather-bound books and opening with a secret spring at back; small drawers under. Deeper table with leaf-molded oblong top; fitted with two drawers, having carved knobs and flanking oval pateræ. Supported on leaf-bracketed cabriole legs enriched with leaf and strap arabesqued shell knees and claw and ball feet. *Circa 1760.*

*Height, 49 inches; width, 36 inches.*

*From the collection of Frances, Lady Trevelyan, Northumberland.*



Fourth Afternoon

795—MOUNTED TULIPWOOD WRITING TABLE

*J. Vanf.*  
Louis XVI Period

375. Rectangular top with feather banding, lined with crimson floral damask. Frieze fitted with two side drawers having green banding and arched knee-hole. Supported on tapering round legs inlaid with mock green flutes. Mounted with gilded bronze, the top with original open medallioned gallery, on three sides and small returns; the drawers and mock back drawers with rocaille scroll handles and escutcheons in the Louis XV style. Circa 1780.

Height, 2 feet 9 $\frac{3}{4}$  inches; length, 4 feet 11 inches.

796—CARVED MAHOGANY SOFA

*H. H. Block.*  
English Eighteenth Century

330. Serpentine back, beautifully scrolled arms, and loose cushioned seat upholstered in old blue stripe. Supported on three frontal cabriole legs, enriched with leafage, rocaille and scrolled feet. Circa 1755.

Height, 3 feet 1 inch; length, 5 feet 9 inches.

797—TAPESTRY WALNUT SETTEE

*Lengua and Mount.*  
Queen Anne Period

675. Broad two-back; each with open molded scrolled rails and unusually wide, flat vase-shaped splat; scrolled slightly spooned arms with semi-circular juncture to incurved supports; molded broad pear-shaped seat. Supported on splendid cabriole legs with leaf-scroll brackets at knees and spade feet. Loose seat upholstered in Flemish Renaissance tapestry rather earlier in period. Woven with bands of varied flowers on soft rich colors, interrupted by narrower blue bands. Circa 1705.

Height, 3 feet 2 $\frac{1}{2}$  inches; length, 5 feet.

From the collection of Sir Edward Holden, Bart., Glenelg, Great Barr.

798—CARVED BEECH CHAISE-LONGUE

*R. H. Maynard.*  
Stuart Period

310. Sloping adjustable head, enriched with open leaf scrolls and rosettes, the pediment with two cupids supporting a coronet. Spirally turned supports, legs and supplementary stretchers. Rear and front stretchers reiterating the motives of the pediment. Head and seat caned. Circa 1640. (Has been restored.)

Height, 2 feet 11 inches; length, 5 feet 1 inch.



Mrs. C. B. Williamson

## 799—INLAID TULIPWOOD COMMODORE

Louis XVI Period

375. Front with depressed semicircular center and canted pilasters; ends out-curved toward rear. Fitted with two narrow drawers at crown and two long deeper drawers below, the lower with shaped apron. Supported on short cabriole legs. Richly inlaid with charming varied panels of parquetry. Mounted in *cuiore doré* with rosetted ring handles, wreathed oval escutcheons, festooned rams' head appliquéés on pilasters and scrolled leaf toes. Shaped marble top of Dove tapestry marble. Circa 1785.

Height, 2 feet 10 inches; length, 4 feet 5 inches.

From the collection of Sir Edward Holden, Bart., Glenelg, Great Barr.

## 800—INLAID WALNUT DESK

John Simon Queen Anne Period

650. Slant hinged fall; lined with green morocco and disclosing interior fitted with compartments, drawers and central valanced secret drawer. Front, fitted with four cock-beaded drawers. On bracketed feet. Burlled walnut with a glowing golden patina. Fitted with quadruple pinioned lock and the original engraved brass cartouched and balustered bail handles, similar escutcheons, half-round binding intermittently on slant front and molded book rest. Circa 1710.

Height, 3 feet 4 inches; width, 2 feet 7 inches.

Note: An unusually complete specimen of Queen Anne cabinet and metal work.

From the collection of Miss Harding of Cheltenham, Lady-in-Waiting to the late Queen Victoria.

L. Alaraine

## 801—INLAID TULIPWOOD ESCRITOIRE

Louis XVI Period

310. Oblong back fitted with marble top, tambour sliding front and two lower drawers. Table arranged with half-hinged writing fall in tan leather; back slides to give access to frieze compartment and long drawer. On tapering square legs.

Height, 42 inches; width, 25¼ inches.

## 802—INLAID WALNUT WRITING BUREAU

C. H. G. Gungberg Queen Anne Period

210. Slant fall front, lined with red cloth; interior fitted with seven drawers and finely valanced pigeonholes. Front with four long drawers; trimmed with original leaf-rosetted brass bail handles. Supported on molded plinth with bracketed feet. Exceptionally fine waved feather walnut with richly toned golden brown patina. Circa 1710.

Height, 42 inches; width, 36½ inches.

Fourth Afternoon

*L. Alaraine*  
Louis XVI Period

803—INLAID ESCRITOIRE

180. Shaped case with round corners at crown; fitted with slant writing fall, lined with green leather; the interior arranged with back slide disclosing secret compartment and four bracketed serpentine drawers. Frieze with two drawers, flanking a panel covering the above compartment. On slender scrolled bracketed cabriole legs. Inlaid on tulipwood panels with scrolled flowers, bowknot and perched birds. Mounted in *cuirre doré* with leaf and cartouche knees, feet and escutcheons. Circa 1775.

Height, 34 inches; width, 31½ inches.

From the collection of the Hon. Charles Bateman-Hanbury, Brome Hall, Suffolk.

*Otto Bernet agt.*  
William and Mary Period

804—INLAID WALNUT BUREAU

720. Molded top; fitted with two short and three long under drawers; trimmed with rosetted pear-drop handles and cartouche escutcheons. Supported on molded plinth and bulbous feet. Richly inlaid with light-colored woods on ebony, the top with central oval medallion and shaped spandrels, the drawers and ends with flattened oval medallions, all generously enriched with bouquets of flowers. Circa 1695.

Height, 37 inches; length, 40 inches.

From the collection of Miss Harding of Cheltenham, Lady-in-Waiting to the late Queen Victoria.

*Frankl Galleries.*  
William and Mary Period

805—MARQUETRY WALNUT BUREAU

400. Molded oak top; fitted with two short and three long drawers; trimmed with brass pear-drop handles and escutcheons. Supported on molded plinth and inlaid bracket feet. Drawers inlaid with depressed oval medallions, ends with arched panels in colored woods displaying leaf-scrolled bird motives and shells. Circa 1690.

Height, 36 inches; length, 38½ inches.

*John Simon.*  
Queen Anne Period

806—INLAID WALNUT WRITING BUREAU

260. Slant fall front lined with green leather, disclosing fine interior fitted with four drawers, bracketed and valance compartments and back slide covering large secret compartment in the frieze. Front fitted with three long drawers; trimmed with brass bail handles and escutcheons. Supported on molded plinth and bracket feet. Rich patina. Circa 1705.

Height, 40 inches; width, 32 inches.

## Fourth Afternoon

### 807—MARQUETRY WALNUT BUREAU

*Otto Bernet agt.*  
*William and Mary Period*

650. Molded top; fitted with two short and three long drawers; trimmed with exceptionally fine brass bail handles and escutcheons. Supported on molded plinth and bulbous feet. Richly inlaid in colored woods with oval medallions and lobed corners of scrolled floral motives. Circa 1690.

Height,  $34\frac{1}{2}$  inches; length,  $38\frac{1}{2}$  inches.

### 808—OAK BUREAU

*Otto Bernet agt.*  
*William and Mary Period*

210. Molded oblong top, enriched with dentiled front; fitted with four unequal long drawers adorned with broken molded panels; curious old drop handles and escutcheons; half-balustered stiles and pilasters. Supported on molded plinth and stump feet. Circa 1695.

Height,  $39\frac{1}{2}$  inches; length,  $48\frac{1}{2}$  inches.

### 809—INLAID HAREWOOD COMMODE

*Sol. Bloom.*  
*Hepplewhite Period*

170. Top serpentine at front and ends; the case of same contour, fitted with three long drawers. Finely inlaid with colored woods on rosewood and harewood banded with feathered tulipwood. The top with an oval husk medallion enclosing bird perched on a spray of grapevine, smaller flanking medallions and corners developing honeysuckle devices, the drawers and ends with similar motives. Mounted in *cuirre doré* with scrolled acanthus-leaf knees, toes, handles and escutcheons. (Needs restoration.) Circa 1780.

Height, 34 inches; length,  $46\frac{1}{2}$  inches.

*From the collection of the Right Hon. Lady Sackville, Knole Park, Sevenoaks, Kent.*

### 810—CARVED OAK FOLDING TABLE

*Stenson.*  
*Cromwellian Period*

375. Octagonal top, hinged in center with rare forged iron hinges; supported on an extending back leg shaped as flat baluster. Demi-octagonal frieze; enriched with molded center of notched leaf motives, half-balustered pilasters. Supported on four boldly balustered legs, molded shelf plinth and bulbous feet. (Has been fully restored.) Circa 1655.

Height,  $30\frac{1}{2}$  inches; diameter,  $38\frac{3}{4}$  inches.

Fourth Afternoon

811—MAHOGANY DROP-LEAF TABLE

*Penyng and Mount.*  
English Eighteenth Century

425. Oval molded top, with two rule-jointed leaves; deep valanced frieze. Supported on slightly cabrioled legs enriched with hipped, scrolled acanthus-leaf knees, claw and ball feet. Rare heavy mahogany of superb quality. Circa 1730.

Height, 2 feet 5 inches; length, open, 5 feet 4 inches; width, 5 feet.

812—INLAID WALNUT SIDE TABLE

*Armond G. Smith.*  
Queen Anne Period

340. Molded oblong top of chestnut, with double inset round corners and cross bandings. Valanced apron front of walnut fitted with two upper drawers and long drawer under. Supported on cabriole legs, enriched with scrolled leaf knees and pad feet. Circa 1710.

Height, 28½ inches; length, 29 inches.

813—CARVED OAK SIDE TABLE

*Stevenson.*  
Jacobean Period

260. Semi-hexagonal molded top; similar deeply arch aproned frieze, enriched with notchings, leafage and medallions. Supported on four baluster legs and molded shelf stretcher with curiously scroll aproned feet. Circa 1640.

Height, 30 inches; length, 39 inches.

814—INLAID WALNUT SIDE TABLE

*Mrs. Louis Long.*  
William and Mary Period

260. Molded rectangular top, of beautifully figured walnut; frieze fitted with drawer. Supported on vase balustered legs and broad elaborately scrolled stretcher with double oval medallion in center. Circa 1695.

Height, 28 inches; length, 33½ inches.

815—CARVED OAK GATE-LEG TABLE

*Stevenson.*  
Jacobean Period

200. Round top with hinged flap; semi-hexagonal frieze fitted with drawer. Supported on bulbous baluster legs with intervening deeply arched bracket aprons, enriched with quaint leaf motives; plain stretcher and single gate similar to legs. Circa 1635.

Height, 2 feet 4 inches; diameter, 3 feet 3 inches.



*Mr. George Cary*

816—CARVED CONSOLE TABLE

*Georgian Period*

70. Finely sculptured pine eagle with outspreading wings standing on a base of rockwork. Has been painted a dark oak color. Surmounted by a massive deeply scrolled serpentine top inlaid with beautiful Brocatelle Siena marble and molded rope of Alps-green marble. *Circa 1735.*

*Height, 34 inches; width, 40 inches.*

*Note: William Kent, architect (1685-1748), designed the early Georgian eagle tables.*

*Stevenson*

817—CARVED OAK BUFFET

*Elizabethan Period*

250. Three tiers; each with molded top, the upper with quaint angular leaf-scrolled frieze; the center with strap-scrolled rosette, the lower with molded quaint valanced apron. Supported in front with massive bulbous balusters, enriched with varied leaf-arched motives; at back with spiral leaf-motived pilasters. *Circa 1585.*

*Height, 3 feet 10½ inches; length, 4 feet.*

*Mr. A. Schulle*

*William and Mary Period*

818—OAK DOUBLE CHEST

250. Rectangular upper portion with molded cornice; fitted with two short and three long drawers, variously enriched with broken moldings. Lower portion with deeply arched and valanced apron; fitted with small center and deeper flanking drawers. Supported on six baluster legs, broad scrolled stretcher and ball feet. The drawers trimmed with original engraved brass pear-drop handles and escutcheons. *Circa 1690.*

*Height, 5 feet 3½ inches; width, 3 feet 4 inches.*

*Frankl Galleries*

*Elizabethan Period*

819—CARVED AND INLAID CHEST

150. Molded lifting top of rare heavy grain. Front with chevron inlaid frieze, mid and lower stile, three panels exhibiting inlaid growing tulips and pomegranates, the panels divided and flanked by stiles carved with sinuous vines bearing bunches of grapes, two lower drawers enriched with leaf and strap arabesque scrolls. *Circa 1570.*

*Height, 2 feet 7½ inches; length, 4 feet 3½ inches.*

*From the collection of Sir Guy Laking, Bart., C.B., Keeper of the King's Armoury.*



Fourth Afternoon

820—INLAID OAK CHEST

*Mr. Stewart.*  
Elizabethan Period

250.

Molded oblong lifting top. Quatre-paneled front divided and flanked by stiles. Richly inlaid with colored woods on golden fiddle-back beech, the panels and the central stiles with modified motives of jardinières and scrolled carnations and other flowers, the end stiles with scrolled similar flowers. Top and end with diamond motives. Supported on stump feet. Fitted with rare forged, complicated open lock and scrolled escutcheon. (No key; has been partially reconstructed.) Circa 1560.

Height, 31½ inches; length, 62½ inches.

*Note:* The inlay on this interesting chest is very reminiscent of that on Plate 5 of Percy Macquoid's "Age of Oak" and is no doubt wrought by the same hand.

*From the collection of Sir Guy Laking, Bart., Keeper of the King's Armoury.*

821—CARVED OAK CABINET

*J. W. Becht.*  
William and Mary Period

275.

Oblong top, finely melded above and under frieze; the front fitted with two broadly molded doors, central arched niche scrolled at foot and flanked by similar fluted Ionic columns to those on doors and outer intervening fluted pilasters. Lower portion with heavily molded top and long drawer. Supported on curiously capped, fluted columns: bracketed with a deep triple-arched apron having ashlar spandrels, crowning egg and dart molding and two small fluted columnar pendants finished with pear-shaped drops; double molded shelf-stretcher base. Circa 1690.

Height, 4 feet 9 inches; width, 3 feet 9½ inches.

822—CARVED OAK COURT CUPBOARD

*Otto Krenn, agt.*  
Jacobean Period

675.

Upper portion with overhanging molded cornice and frieze enriched with leaf and wave scroll motives. Supported on end balusters; the recessed front fitted with central leaf arched and columned central panel and flanking doors with arabesqued diamond centers; guilloche and leaf scroll stiles. Lower portion with enriched fluted frieze, rosetted long leaf pilasters, enclosing two paneled doors with modified motives similar to upper portion and hung on double scroll dragon-head iron hinges. Circa 1610.

Height, 5 feet 8 inches; width, 4 feet 7 inches.

*Stevenson.*

823—CARVED OAK BUFFET

*Jacobean Period*

310. Three oblong tiers; quaint banded fluted upper frieze; supported on fine end balusters enriched with similar fluted and arched shell motives; the frieze of central tier with quaint notched leaf motives, lower tier with plain apron. *Circa 1630.*

*Height, 3 feet 7 inches; length, 4 feet.*

824—CARVED OAK CHEST

*Mrs. G. Y. Swift, Jr.*  
*English Renaissance*

280. Oblong lifting top. Solid front, enriched with four scroll arabesqued large rosettes, parted by varied arabesque stiles and bordered with guilloche motives. The center front inscribed "Anno 1728 Bikper." On quaint V'd ends. *Circa 1728.*

*Height, 2 feet 1 inch; length, 4 feet 11½ inches.*

825—CARVED OAK COURT CUPBOARD

*Stevenson.*  
*Elizabethan Period*

513. Molded oblong top; soffited frieze enriched with flutings, supported on gadrooned bulbous balusters; recessed semi-hexagonal paneled cabinet, the front as enclosing door; the panels adorned with rosetted arches enclosing growing English flowers, the stiles with varying rosetted strap arabesque and wave motives. Open stand with molded top and frieze adorned with strapped rosettes. Supported on similar balusters to top, enriched with gadroons and leafage, shelf-stretchered plinth and stump feet. (Has been partially reconstructed.) *Circa 1585.*

*Height, 4 feet 4 inches; width, 4 feet 2 inches.*

826—CARVED OAK COURT CUPBOARD

*Louis Mc Clellan.*  
*Elizabethan Period*

390. Upper portion with deeply molded overhanging frieze enriched with flutings and supported on curiously notched leaf balusters; recessed tri-paneled front, the outer two hinged as doors and interrupted with pilasters carved with demi-figure having leaf terminals. Lower portion with similar fluted frieze, enclosed with quatre-panel door and flanking panels enriched with curious stellate puchings and auger circles on rails. Ends paneled. *Circa 1565.*

*Height, 5 feet 8½ inches; width, 5 feet 4 inches.*

*From the collection of Sir Arthur Cory-Wright, Bart., Ayot Place, Welwyn.*

827—CARVED OAK BUFFET

*Rans Co.*  
Elizabethan Period

240.

Three molded open tiers; the crowning frieze enriched with linked gadrooned medallions and leaf pilaster blocks, the central with ovolo front fitted with long drawer similarly adorned to the crown, lower tier plain, forming a plinth. Supported on elaborate frontal bulbous balusters finished with Ionic caps and embellished with linked gadroons and acanthus leaves, the lower balusters with medallions and arched leafage. Fluted back supports. *Circa 1585.*

*Height, 4 feet 4 inches; width, 4 feet.*

828—CARVED OAK CHEST

*Mr. O. Ferrard.*  
English Renaissance

260.

Rectangular lifting top. Curiously paneled front with three oblongs above and four squares under. Enriched in low relief, the top stile with scrolled vines alternately bearing tulips, bunches of grapes, tendrils and formal leaves, the other stiles and pilasters with sunk double notched moldings; the upper center with the initials of the original owner, T.M.S., and date 1718, flanked by scrolled wheat and broad leaf motives; these motives are modified and repeated in the outer panels, the squares under, with arabesqued diamond devices, having flowing ribbons at the points. Paneled ends.

*Height, 2 feet 8½ inches; length, 5 feet 3 inches.*

*Note:* This quaint chest, made probably in the Lake District of England, indicates that the Tudor and Jacobean styles still prevailed in the provinces of England till the early eighteenth century.

*From the collection of Sir Guy Laking, Bart., Keeper of the King's Armoury.*

829—CARVED OAK COURT CUPBOARD

*Rans Co.*  
English Renaissance

230.

Dentiled molded oblong top and deeply soffited frieze; enriched with leaf strap arabesques, flanking a central oblong panel dated 1669, and acorn end pendants; recessed front tri-paneled with intervening scroll bracketed pilasters and half-baluster pendants below; center panel with guilloche patterned and columned niche enclosing a quaint rendering of the "Tree of Life," outer panels deeply molded having fleur-de-lis arabesques and hinged as enclosing doors; ends enriched with diamond motives. Lower portion with molded top and plinth enclosing guilloche frieze and two tri-paneled doors, the upper panels in each adorned with elaborate interlacing arabesques. *Circa 1669.*

*Height, 5 feet 10 inches; width, 4 feet 9 inches.*

830—CARVED OAK COURT CUPBOARD

*Jacobean Period*

220. Molded oblong soffited top; frieze enriched with quaint scrolled leafage; central inscription, "W. G. F. 1665"; and pear-shaped end pendants; recessed front, the central panel embellished with leaf-scroll X-motive, oblong flanking doors with similar but more complex interlacing motives; stiles and pilasters scratch molded. Lower portion fitted with similar scratch-molded frieze, stiles and pilasters, two upper doors, and central lower door flanked by panels. Doors trimmed with fine rosetted forged iron open scroll drop handles. *Circa 1665.*

*Height, 5 feet; width, 4 feet 8 inches.*

*O. Truett Iselin,*

831—INLAID MAHOGANY SIDE TABLE

*Sheraton Period*

820. Bow-front, the top and frieze crossbanded with very finely matched small sections of tree-grained mahogany; the frieze finished with an astragal molding. Supported on tapering square legs with stock toes. *Circa 1790.*

*Height, 3 feet 3 inches; length, 7 feet.*

*Note:* This finely proportioned table exemplifies all the grace and simplicity of Thomas Sheraton at his best.

*Stearns.*

832—CARVED OAK SETTLE

*Jacobean Period*

220. Oblong back with four molded panels, each enriched with a floriated diamond motive, leaf-arched crowning rail and leaf-scrolled lower rail; pilasters with formal leafage. Open scroll arms. Lifting hinged seat and tri-paneled front. Yorkshire type. *Circa 1610.*

*Height, 3 feet 7½ inches; length, 5 feet 9½ inches.*

*From the collection of Sir Guy Laking, Bart., Keeper of the King's Armoury.*

*De Salvo Bros.*

833—TOOLED ILLUMINATED LEATHER SCREEN *English Eighteenth Century*

150. Composed of two large central folds, flanked by two narrower leaves; each displays large leaf scrollings supporting basket of fruit or flowers within a vine-scrolled panel, with lattice and rocaille crown, festooned with flowers, and there variously enclosing birds, and parrots perched in a swinging ring. Executed in rich colors on a chevroned tooled gilded ground. (Has been remounted.) *Circa 1750.*

*Height, 9 feet 1 inch; width, 11 feet 9 inches.*



*Fourth Afternoon*

*Mr. J. J. J.*

834—TOOLED ILLUMINATED LEATHER SCREEN *English Eighteenth Century*

425. Eight leaves; decorated in the pseudo-Chinese manner; displaying at crown, foot and end leaves large leaf scrolls and floral vines forming a general border; enclosing flowering trees growing from rockwork and supporting innumerable large and varied birds of gay plumage and fantastic form. Executed in rich harmonious colors on a wave-tooled gilded ground. Black lacqué back, adorned with bouquets of flowers and birds. Finished with floral stamped leather borders, brass nailed. Circa 1750.

*Height, 9 feet; length, 14 feet 4 inches.*

*Otto Bernet agt.*  
*French Eighteenth Century*

835—DECORATED FIVEFOLD SCREEN

675. Serpentine crowned canvas folds; enriched with trailing vines of pink roses and blue morning-glories on pale ivory-blue grounds. Finished with stamped floral silver leather borders and silvered nails. Back covered with floral crimson and yellow brocatelle, Italian seventeenth century. Circa 1780.

*Height, 6 feet 6 inches; length, 9 feet 2 inches.*

*Otto Bernet agt.*  
*Elizabethan Period*

836—CARVED OAK CHEST

260. Rectangular lifting top; front curiously paneled with three oblongs above and four of unequal size below. Enriched on the upper stile with reversed series of interlocking arches, the mid-stile with scrolled vine bearing alternately handsome bunches of grapes and asters, the lower stile scrolled with leafage; the vertical stiles and pilasters variously display scrollings and interesting formal growing tulips. Each panel displays a floriated diamond motive enclosing similar crosses. Plain panel ends. Circa 1600.

*Height, 3 feet 1½ inches; length, 6 feet 1 inch; depth, 2 feet 4 inches.*

*Note:* This rare early chest still retains the side lugs and pin for demounting same on the occasion of removal from one Manor house to another.

*From the collection of Sir Guy Laking, Bart., Keeper of the King's Armoury.*



*Mrs. Ross.*

837—INLAID WALNUT SECRETARY BOOKCASE

*Queen Anne Period*

800. Upper portion with interesting molded cornice, enclosed with two doors, glazed with original beveled plates cut with stellate motive near crown; fitted with two shelves and small candle-slides at foot. Lower portion: molded slant fall front with molded book rest; interior lined with green morocco, fitted with back slide covering secret compartment occupying molded frieze, valanced pigeonholes and six small drawers; front with two short and two long drawers, trimmed with brass rosetted bail handles and escutcheons. Supported on molded plinth and bracket feet. Circa 1710.

*Height, 7 feet 2 inches; width, 3 feet 5 inches.*

*From the collection of the Dowager Countess of Wolsley, Hampton Court Palace.*

*Beaman Douglas.*

838—CARVED OAK COURT CUPBOARD

*Jacobean Period*

250. Long oblong top; the deeply soffited frieze enriched with leaf-arched flutings and acorn end pendants; recessed front quaintly fitted with central panel, displaying an arched and columned niche, with floral diaper ground, flanking guilloche pilasters, followed by enclosing doors having floriated diamond motives and stationary end panels of arabesque tracery; intervening punched and molded pilasters. Lower portion with punched and molded frieze and center pilasters, fitted with two central panels, adorned with floriated diamond devices and flanking enclosing doors. Paneled ends. Circa 1630.

*Height, 4 feet 6 inches; length, 6 feet 7 inches.*

*Lane Co.*

839—CARVED AND INLAID COURT CUPBOARD

*Jacobean Period*

260. Upper portion with oblong overhanging top and frieze enriched with arched leafage; supported on open end balusters. Tri-paneled molded front adorned with inlaid interlacing diamond motives and rope pilasters, the outer being hinged as doors. Lower portion with molded top, frieze similar to that of upper portion and two quatre-paneled doors hung with scroll and dragon-head forged iron hinges. Circa 1610.

*Height, 4 feet 6 inches; length, 5 feet.*

*Out*

840—CARVED OAK COURT CUPBOARD

*Jacobean Period*

Molded oblong soffited top: enriched with scrolled flutes, darts and central rosette, frieze with strap arabesque scrollings and central inscription, "E. H. E. 69." Supported on bulbous frontal balusters, adorned with acorns, oak-leaves and scrolled flutes; recessed front with molded central panel embellished with interlacing X-scrolled strap arabesque and leafage; oblong flanking doors with slightly differing motives. Lower portion with leaf-molded top, arabesque frieze similar to upper doors, two quaintly paneled doors with notched moldings, each having three upper panels embellished with varying floral pateræ and two lower panels, the outer with leaf-scrolled diamond devices, the center plain. Supported on double arched scrolled leaf plinth, pateræd over the end ball feet. *Circa 1669.*

*Height, 6 feet 2 inches; length, 6 feet 3 inches.*

*H. Riefenst.*  
*English Eighteenth Century*

841—INLAID MAHOGANY SIDEBOARD

400. Round front fitted with narrow arched bracketed central drawer and unusual deep ends, each with a drawer and a closet, side by side. Supported on slender tapering square legs with stock toes. Richly inlaid with satinwood bandings, fan corners, large oval patera in top and husk drops. Mounted with brass oval lion head drop handles and finely balustered back rails with urn terminals. *Circa 1790.*

*Total height, 4 feet; length, 6 feet 10 inches.*

*Note:* This graceful and simple sideboard was designed and probably made by Thomas Shearer.

*H. W. Seaman.*

842—INLAID MAHOGANY WING BOOKCASE

*Sheraton Period*

1200. Rectangular with broken front; composed of advanced double-sectioned center and two flanking recessed sections. Molded frieze finely latticed with diamonds and surmounted by a central molded pediment of satinwood inlaid with husks and flutings. Upper portions fitted with four glazed doors, latticed with large curved diamond and oval motives inlaid with lines and cross bandings; molded movable shelves. Lower flanking sections each with fall front secretary drawer and three narrower drawers under; center with longer secretary drawer and two enclosing doors under. These are inlaid with cross-bandings, medallions, wreaths and

[Continued]

## Fourth Afternoon

[No. 842—Continued]

graceful acanthus-leaf and husk scrolls. Supported on finely reeded pilasters and bracketed stump feet with connecting aprons.

*Height, 10 feet 7 inches; length, 11 feet 2 inches.*

*Note:* On fine wing bookcases, such as this example, Sheraton lavished his greatest care; they are now exceptionally difficult to secure, as the great Colonies absorbed large numbers for their Capitols and Vice-Regal Lodges.

*Mm. A. J. Kreidel,*

### 843—CARVED OAK REFECTORY TABLE

*Jacobean Period*

375. Massive demountable oblong top; frieze enriched with double reversed arched leaf motives. Supported on baluster legs and plain heavy stretchers. Circa 1610.

*Height, 2 feet 6 inches; length, 7 feet; width, 2 feet 10 inches.*

*Sylvester G. Whitwell.*

### 844—CARVED OAK REFECTORY TABLE

*Elizabethan Period*

875. Massive oblong demountable top, with end clamps; heavily gadrooned frieze having scrolled brackets, enriched with arabesques. Supported on elaborate square bulbous legs, adorned with festooned strap arabesques and finished at crown with Ionic capitals, at foot with depressed gadrooned bulbous feet. Circa 1585.

*Height, 2 feet 6½ inches; length, 8 feet; diameter, 3 feet 3 inches.*

*From the collection of Sir Arthur Cory-Wright, Bart., Ayot Place, Welwyn.*

*Austin, agent.*

### 845—CARVED OAK REFECTORY TABLE

*Tudor Period*

525. Massive demountable top; frieze quaintly enriched on front and back with scrolled arched leafage (one side apparently of later period) ends with curious valance. Supported on six baluster legs, with plain heavy stretchers. Circa 1560.

*Height, 2 feet 6 inches; length, 9 feet 10 inches; width, 2 feet 5 inches.*

*O. S. Berberyant.*

### 846—CARVED OAK REFECTORY TABLE

*English Renaissance*

575. Long oblong demountable top. Beautiful frieze, enriched with fluted gadroons and most unusual and graceful S-scroll bracket at the six balustered legs, which are framed into a molded massive box stretcher with cross bar. Circa 1575.

*Height, 2 feet 8 inches; length, 10 feet 9½ inches; width, 2 feet 5 inches.*

846-A. Table

300.

*H. A. James.*

847—OAK REFECTORY TABLE

*Rans Co.*  
Jacobean Period

275. Very massive demountable oblong top with end cleats; plain beaded frieze. Supported on six inverted pear-shaped baluster legs and strong beaded box stretcher with central bar. Circa 1610.

Height, 2 feet 9 inches; length, 10 feet 9 inches; diameter, 2 feet 7 inches.

848—OAK REFECTORY TABLE

*Rans Co.*  
Jacobean Period

276. Massive demountable oblong top; molded frieze with simple brackets over each of the six baluster legs. The legs terminate in high square blocks which support heavy double H-stretchers. Circa 1610.

Height, 2 feet 9 inches; length, 15 feet; width, 2 feet 9 inches.

849—CARVED AND INLAID OAK BEDSTEAD

*Guiseberg and Henry.*  
English Renaissance

675. Richly paneled headboard, supporting tester at back; having double, bracketed frieze, enriched with geometric panels of inlay and leaf brackets with pendent acorns; supplementary key-fret cornice with further acorn drops and deeply soffited over two elaborate panels of intricate architectural inlay, displaying swans swimming before water-gates. The swan undoubtedly introduced as the emblem of the owner; these panels flanked and interrupted with quaint inlaid pilasters adorned with terminals composed of double busts of warriors, finished at foot with broad rosetted leaf molding; these surmount three panels, the central with bossed geometric inlay center. Finely molded deep tester with broken frontal corners, bracketed with lion masks and diminutive Tritons, which are repeated in the lower member amid floral scrolling and sea-horses. Supported at foot by two finely fluted round columns terminating in Corinthian capitals, enriched toward rails with broad band of floral scrollings and grapes; amid the scrollings of one is a standing classic female figure bearing a cross and chalice, titled, "Fides"; the lower portion of columns are square, double paneled, two sides of each enclosing terminals similar to those in the back. Footboard surmounting the rail, composed of balustered open circular and diamond strap arabesque scrollings, crowned with a molding and pediment of even more elaborate scrollings terminating in a Gothic fleur-de-lis. Circa 1565.

Height, 8 feet 7 inches; length, 6 feet 8 inches; width, 5 feet 9 inches.



*G. R. Bee.*

850—INCISED LACQUER SCREEN

*Chinese, K'ang-hsi Period*

590.

Twelve oblong demountable folds, on arch feet. The frieze enriched with a varied series of paneled mountainous landscapes; the dado with panels adorned with the various flowers of the twelve months. The center exhibits continuous mountainous landscape with a large lake at right; various groups of warriors and mandarins are journeying through the passes of the mountains to the "Isles of the Blest"; two elaborate tents occupied by Dignitaries are seen near the center of this animated scene. A border of flower panels interrupted by diapers finishes the ten central leaves. The two outer leaves are occupied by vertical landscapes similar to center; in one of them, to right, "Li Tai Peh," the bibulous poet, is seen seated under a tree. The whole is finished with a repeating border of scrolled bats, symbols of prosperity. The back is enriched with series of five panels, variously enclosing differing landscapes, growing flowers and perched birds. Executed in soft rich colors on black ground.

*Height, 9 feet 2 inches; length, 19 feet.*

*P. M. French.*

851—CARVED OAK TESTER BED

*Elizabethan Period*

1050.

Finely molded and paneled tester finished with deep cornice. Supported on two frontal bulbous balustered posts; enriched with gadroons, flutings, acanthus leaves, husked drops and molded square bases; at back with elaborate headboard paneled with four series of three, the upper two series deeply sunk and molded with egg and dart motives, variously inlaid with diamond bands and bosses; they are parted by moldings variously enriched with dentiled valance, and broad egg and leaf motives and leaf-bracketed pilasters with Ionic capitals, flutings and arabesqued rosettes. The lower series, surmounted by an inlaid chevron band and a deep molding, exhibit quaint floral arabesques; these are parted and flanked at base by guilloche stiles; the series at foot of plain panels. An old roped canvas mattress support exists. *Circa 1585.*

*Height, 6 feet 11 inches; width, 5 feet; length, 6 feet 8 inches.*

*Note: A tester bed, of this interesting character from Sisergh Hall, Westmoreland, is on exhibition at the South Kensington Museum, London.*



ENGLISH, ITALIAN, DUTCH AND FRENCH  
PAINTINGS

GEORGE STUBBS

ENGLISH: 1736—1806

852—DOG SURPRISING A CAT

*M. J. Lewis.*

(Circular Panel)

*Diameter, 12 inches*

IN the foreground of a wooded and watered landscape, a young foxhound has crossed the path of a tortoise-shell cat.

A. V. SAXO MENSIS

ITALIAN: EIGHTEENTH CENTURY

853—STILL LIFE

*Mrs. J. Mildberg.*

*y. 50*  
*Height, 14 $\frac{1}{4}$  inches; length, 18 $\frac{3}{4}$  inches*

SPREAD on a marble slab are nuts, a spray of roses and a book sheltering a mouse standing on a document. Butterflies and insects hover over the group.

*Signed at lower left, A V SAXO MENSIS 1738.*

WALTER MONTAGUE SMYTH

ENGLISH: Circa 1825

854—FLOWERS AND FRUIT

*Hagden and Co.*

*25.*  
*Height, 18 inches; width, 13 $\frac{3}{4}$  inches*

A BOUQUET of roses, tulips, lilies and honeysuckle set in a pottery vase enriched with a cupid's head; before the base on a marble slab are spread clusters of white and black grapes.

*Fourth Afternoon*

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WALTER MONTAGUE SMYTH

ENGLISH: Circa 1825

855—FLOWERS AND FRUIT

*Geo. S. Olcott.*

20.

Height,  $21\frac{1}{2}$  inches; width,  $16\frac{1}{4}$  inches

BEFORE a bowl of flowers on a table is a wicker basket of apples, peaches, red currants and a bunch of grapes nearby. A plum-colored drapery is at left.

ADRIAAN VAN DER WERFF

DUTCH: 1659—1722

856—THE HUNTSMAN'S SURPRISE

*Spierberg and Berg.*

(Panel)

70.

Height,  $19\frac{1}{2}$  inches; width, 15 inches

WITHIN an old Dutch apartment a young wife is seated before her mirror and jewel-box spread on a table overlaid with an Oriental rug; she is attired in ivory satin with lavender bodice and is playing with her pet spaniel; behind her standing at an open window her maid, with her finger to her lips, is impressing quiet on a cavalier returning from the hunt who wishes to surprise his mistress.

*From the collection of Captain Leslie, Slindon House, Sussex.*

MARY BEALE

ENGLISH: 1652—1697

857—PEAHEN AND FLOWERS

*Mrs. Band.*

60.

Height,  $17\frac{1}{2}$  inches; length, 26 inches

JARDINIÈRE of varied flowers seen in landscape at left, a peahen stands in profile at right.

PIETER HARDIMÉ

FLEMISH: 1678—1758

858—A BOWL OF FLOWERS

*Mrs. Band.*

85.

*Height, 22 $\frac{1}{2}$  inches; width, 18 $\frac{1}{4}$  inches*

A TWO-HANDLED enriched brown pottery bowl stands on a stone slab beside a bird's nest; a butterfly and snail are in the foreground. The bowl occupied by daffodils, primulæ, tulips and poppies.

*Signed at lower right, P. HARDIMÉ, 1728.*

*From the collection of Paul Delaroff, St. Petersburg.*

DUTCH SCHOOL

SEVENTEENTH CENTURY

859—VASE OF FLOWERS

*H. A. James.*

50.

*Height, 22 $\frac{1}{4}$  inches; width, 17 $\frac{1}{2}$  inches*

AN ornate silver vase standing on an old red-covered table, filled with a loose bouquet composed of roses, anemones, tulips and poppies.

DUTCH SCHOOL

EIGHTEENTH CENTURY

860—FLOWERS

*S. A. Powell.*

80.

*Height, 27 $\frac{3}{4}$  inches; width, 20 $\frac{3}{4}$  inches*

A LOOSE bouquet of splendid poppies, roses and lilies set in a vase standing on a stone slab.

*Fourth Afternoon*

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HUGH HAMILTON

BRITISH: 1734—1806

861—A BOWL OF FLOWERS AND FRUIT

*H. A. James.*

(On panel)

*30.*

*Height, 25½ inches; width, 19 inches*

A DEEP glass bowl with high foot stands on a stone slab; beside the bowl is a silver salver on a red drapery holding a partially peeled lemon and several peaches. The bowl occupied by roses, trailing morning-glories, fox-gloves and an immense cluster of light green grapes.

*From the collection of Captain Leslie, Slidon House, Sussex.*

ENGLISH SCHOOL

SEVENTEENTH CENTURY

862—FLOWERS

(On panel)

*H. J. Denning.*

*25.*

*Height, 19½ inches; length, 27¾ inches*

Loose bouquet of roses, peonies, tulips, hyacinths and hydrangeas is spread on the ground.

ENGLISH SCHOOL

EARLY EIGHTEENTH CENTURY

863—FLOWERS AND FRUIT (Two)

*100.*

*Height, 19½ inches; length, 26¾ inches*

- (A) A vase of loose flowers trailing to the center foreground; at right an upturned pan of grapes and pears.
- (B) Similar, with peaches among the fruit.

SCHOOL OF FRAGONARD

FRENCH: EIGHTEENTH CENTURY

864—*MADemoiselle de Chateaux*

*H. L. Adams, Jr.*

30.

Height, 22 inches; width, 18 inches

BUST of a young girl, her head turned over her right shoulder observing the ground; she wears roses in her puffed hair and in her bosom, a ruff at her neck and low-cut laced robe of dull pink with pale blue sleeves.

From the T. J. Blakeslee Collection, 1916.

FRENCH SCHOOL

EARLY SEVENTEENTH CENTURY

865—*Portrait of a Little Princess*

*Ann. S. H. Beck.*

35.

Height, 25½ inches; width, 20 inches

THREE-QUARTER-LENGTH figure of a plump little girl simply habited, almost in Puritan attire, wearing lawn cuffs, apron and black bodice partially covered with a diagonal blue sash. She holds the sceptre of France in her right hand and is seated before a dark tasseled curtain.

LUCAS DE HEERE

FLEMISH: 1534—1584

866—*The Countess of Pembroke*

*H. L. Adams, Jr.*

240.

Height, 27 inches; width, 21½ inches

HALF-LENGTH, the delicate oval face turned slightly to left, wearing curly brown hair mobbed and surmounted with curiously lobed and halo-like transparent black headgear, square lawn collar tied with black cord and tassels, low-cut black full-sleeved dress disclosing at the top a lace-trimmed lawn robe and pendent jeweled cross with three huge pearl drops.

In Renaissance carved and gilded frame.

From the collection of Sir Henry Dering, Surrenden Park, Ashford.



HYACINTHE RIGAUD

FRENCH: 1659—1743

867—SIEUR DE BEAUPRÉ

*H. L. Adams Jr.*

*75.*

*Height, 29 inches; width, 24 inches*

HALF-LENGTH, turned to left, the head facing front. Wearing high dressed hair curled to shoulders, lace jabot and a blue scarf over full armor.

In original carved and gilded frame.

SCHOOL OF CANALETTO

VENETIAN: EARLY EIGHTEENTH CENTURY

868—THE GRAND CANAL (*Four*)

*H. L. Adams Jr.*

*380.*

*Height, 21¼ inches; length, 27½ inches*

VARIOUS views of the Grand Canal animated by gondoliers, shipping and many figures. The Bridge of Sighs, the Doge's Palace, the Campanile and Arsenal.

In original carved and gilded frames.

DUTCH SCHOOL

SEVENTEENTH CENTURY

869—FOWL

*A. A. Lawrence.*

*15.*

*Height, 20 inches; length, 26 inches*

A GROUP of large fowl in a barnyard; a white rooster defiantly standing in the foreground near two small tortoises.

MARY BEALE

ENGLISH: 1652—1697

870—FLOWERS

*Mrs. M. Walter.*

45.

Height,  $28\frac{3}{4}$  inches; width,  $23\frac{1}{4}$  inches

A STANDING silver coupe occupied by a trailing bouquet of roses, lilies and fnesia.

MARGHERTHA HAVERMANN

DUTCH: 1720—1795

871—FLOWERS AND BUTTERFLIES

*Mrs. Wand.*

55.

Height,  $28\frac{3}{4}$  inches; width,  $22\frac{1}{4}$  inches

A BEAUTIFUL loose bouquet of roses, lilies, poppies, smaller flowers and wheat with butterflies hovering above and set in a vase standing on a stone console. (Canvas restored.)

*From the collection of Captain Leslie, Slindon House, Sussex.*

NICHOLAS POUSSIN

FRENCH: 1594—1665

872—LANDSCAPE AND RUINS

*Mrs. A. Starr.*

100.

Height, 31 inches; length,  $43\frac{1}{2}$  inches

THE uneven foreground occupied by a pool at left and fallen columns about center, falls to a broad river bordered on the far side by large buildings crested by distant blue mountains; at mid-left is an immense arched Pantheon, before it being many groups of personages, some chaffering for vegetables and fish, others at various vocations or in conversation. At extreme right is a Bacchic statue on a high pedestal.

In Georgian carved and gilded frame.

*From the collection of Lady Rawson, Gravenhurst, Sussex.*

EDWARD HAWKER

ENGLISH: 1641—1721

873—LADY MARY NORDEN

*George Ulasey*

*70.*

*Height, 30 inches; width, 25 inches*

HALF-LENGTH of a young woman turned slightly to right, wearing curling hair over the shoulders, pearl necklace and ear-drops, low round cut jeweled robe of dull pink over lawn and a purple mantle falling over both arms and held by her right hand.

In original carved and gilded frame.

*From the Denham Place Collection, Buckinghamshire.*

HYACINTHE RIGAUD

FRENCH: 1659—1743

874—DUC D'ANTIN

*Dudley D. Sicker*

*160.*

*Height, 33 inches; width, 27 inches*

HALF-LENGTH, facing slightly to left, wearing high curled peruke flowing over the shoulders, a richly ornamented suit of armor over which is a red ermine-lined mantle caught at breast with a jewel. Seen through an oval aperture.

HARMAN VARELST

DUTCH: 1643—1690

*Mr. R. P. Cragin*

875—A CEREMONY AT THE COURT OF WILLIAM AND MARY

*30.*

*Height, 27 inches; length, 38 inches.*

Two groups of courtiers stand in the courtyard of the "Tower of London"; Queen Mary in court robes at center presents the sceptre of England to William, who tenders her a golden apple; beef-eaters, from the famous corps of Tower guards, stand adjacent to the left wall.

In original carved and gilded frame.

SCHOOL OF PANINI

ITALIAN: EIGHTEENTH CENTURY

876—ARCHITECTURAL RUINS (Two) *Otto Bernet agt.*

*100.*

*Height, 25 inches; length, 44½ inches*

COLONNADES of a large edifice in ruins seen at dusk and animated by occasional figures. Shaped molded frames. Suitable for overdoors.

SCHOOL OF BOUCHER

FRENCH: EIGHTEENTH CENTURY

877—SPORTIVE CUPIDONS (Two) *Otto Bernet agt.*

(Oval)

*100.*

*Height, 25¾ inches; length, 33¼ inches*

(A) Group of Cupidons seated and standing on clouds engaged in and watching an archery contest. Especially rich in color.

(B) Similar, playing with dove and torch.

MONFOY

FRENCH: EIGHTEENTH CENTURY

878—THE MUSE EUTERPE

*M. A. Lewis*

*10.*

*Height, 29¾ inches; length, 49 inches*

THE graceful Muse reclines on clouds; she is amply draped in light green and holds a long trumpet in her right hand; her laureated head is inclined to the beholder.

*Signed at lower right, MONFOY 1783.*

SCHOOL OF BOUCHER

FRENCH: EIGHTEENTH CENTURY

879—SPORTIVE CUPIDS (*Two*)

*Keeble.*

*70.*

*Height, 37½ inches; length, 52½ inches*

- (A) "Cupid Overcome." Six diminutive Psyches are variously grouped about Cupid, who complacently reclines on the clouds amid garlands of flowers, overcome by the Psyches, who are variously preparing wreaths or garlanding him.
- (B) "Cupid Triumphant." Cupid, seated amid arms, wreath and coronet, holds a quiver in his left hand and presents with his right an arrow to an attendant cupid, who holds aloft an arrow bearing a white flag inscribed "Omna vincit amor." A further Cupid hovers above, carrying flaming torches and two others at left are engaged with bows and arrows.

DUTCH SCHOOL

EIGHTEENTH CENTURY

880—FLOWERS

*J. Mildberg.*

*30.*

*Height, 35 inches; length, 41½ inches*

A LARGE scrolled shell, filled with many trailing flowers, rests at the edge of a small limpid brook emerging from a shady wooded dell; open country at right. (Canvas has been repaired.)

ITALIAN SCHOOL

EARLY EIGHTEENTH CENTURY

881—FLOWERS (*Two*)

*N. J. Denning.*

*100.*

*Heights, 33¼ and 33 inches; widths, 22¾ and 23 inches*

- (A) A pedestaled vase of varied and beautiful flowers stands in a wooded landscape; further flowers are strewn in the foreground.
- (B) Similar, the vase standing on the ground beside a ruined edifice.

In ancient carved and gilded frames.



ENGLISH SCHOOL

EARLY EIGHTEENTH CENTURY

882—*STILL LIFE* (Four)

*Di Salvo Bros.*

60.

Height,  $27\frac{1}{4}$  inches; length,  $35\frac{1}{2}$  inches

- (A) Bouquet of roses and other flowers scattered to left of an ornate ewer and basin, the ewer occupied by a poppy; before the basin, turnips, half a lemon, a beet and a bundle of asparagus are spread.
- (B) Central basket of strawberries set on a small stone plinth, a cut melon at left, in the background growing and blossoming flowers.
- (C) A dish of pears and grapes to left with a pomegranate and melon at right, mantled by grapes, vine leaves and flowers. (Canvas imperfect.)
- (D) An ornate ewer stands in center filled with varied flowers which trail over to the ground at left; grapes and large vine leaves at right.

ITALIAN SCHOOL

SEVENTEENTH CENTURY

883—*STILL LIFE* (Two)

*N. G. Blumenthal.*

30.

Height, 25 inches; length,  $33\frac{3}{4}$  inches

- (A) Large green and yellow melons at left and smaller ones of dull orange above at right; spread in the foreground is a large fish with succulent mushrooms grouped at its head and tail.
- (B) Enormous white squash grouped toward right; several cut and uncut peaches at left are before a glass vase of flowers; at right are ripe figs on a box.

ITALIAN SCHOOL

EARLY EIGHTEENTH CENTURY

884—*FLOWERS*

*S. A. Powell.*

45.

Height,  $33\frac{1}{2}$  inches; width, 25 inches

A GADROONED stone vase of rare and varied flowers stands in the foreground of a lightly wooded landscape.

ATELIER DE BOUCHER

FRENCH: EIGHTEENTH CENTURY

885—THE FAVORITE DOVE

*Mrs. C. Breel*

(Oval)

*30.*

*Height, 36 inches; length, 46½ inches*

A SMALL Cupidon, seated on rocky ground, embraces a little Psyche, who tenders him her favorite dove; background of trees with roses at left and right.

SAMUEL BARKER

ENGLISH: EARLY EIGHTEENTH CENTURY

886—FLOWERS

*Mrs. A. Kridel*

*140.*

*Height, 48 inches; width, 34 inches*

AN immense bouquet of roses, poppies, lilies and morning-glories trail over to left and right from an ornate golden vase standing on a stone pedestal only partially seen.

In elaborate black wave molded frame inlaid with red tortoise-shell.

*From the collection of Dr. Robert Green, London.*

SCHOOL OF LELY

ENGLISH: SEVENTEENTH CENTURY

887—LA BELLE STUART

*Raus Co.*

*75.*

*Height, 50 inches; width, 39½ inches*

THREE-QUARTER length, facing front and standing before a dark background in which a large stone vase appears at right. She wears dark hair curling over forehead and a lovelock over shoulder, curious mob cap, large pearls at ears, neck and waist, a low-cut ample dull blue-green robe with yellowish mantle appearing over shoulder, a white glove pendent from her right hand.

In fine old carved and gilded frame.

LE RICHE

FRENCH: EIGHTEENTH CENTURY

888—STILL LIFE: "FLOWERS"

*J. Harrie.*

110.

Height,  $32\frac{3}{4}$  inches; length,  $51\frac{1}{2}$  inches

AN ivory Louis XVI urn, enriched with flutings and gilded acanthus leaves standing on a small plinth, is occupied by a large bouquet of beautifully varied flowers which trail over the left side and front toward right in two fine wreaths. Background of sky-blue draped with curtains.

ITALIAN SCHOOL

EARLY EIGHTEENTH CENTURY

889—CUPIDS AND FLOWERS

*Di Salvo Broc.*

25.

Height, 34 inches; length, 60 inches

THREE Cupids rollick amid sprays of beautiful flowers, one reclining, the others playing with branches of lilies grouped before a dark-foliaged bank. An open romantic landscape appears at right, animated by two further playful Cupids.

In ancient carved and gilded frame.

SIR JAMES THORNHILL

ENGLISH: 1676—1734

890—AN ALLEGORY OF PAINTING

*A. J. Kobler.*

250.

Height,  $34\frac{3}{4}$  inches; length, 43 inches

THE Muse of Painting lightly embraces Venus with her left arm and holds a paint-brush in her right hand, a Cupid beside them bearing a palette. Three-quarter-length figures standing before a Bacchic terminal at right that is being caressed by a flying Cupid.

From the collection of Captain Leslie, Slindon House, Sussex.

*Fourth Afternoon*

---

JACOB DE WITT

DUTCH: 1695—1754

891—AN ALLEGORY OF WINTER

*Hayden and Co*

(Canvas on panel)

*20.*

*Height, 28½ inches; length, 62½ inches*

A LARGE festooned, flaming brazier supported on a pedestal is in the center foreground of a low-lying wintry landscape flanked by leafless, snow-clad trees; a well-clothed Cupid at right is tending the fire with wood being hewn by another at his side. At left a further Cupid is seated on rocks warming his hands at the brazier. In the panel of the pedestal is a classic allegory of Winter, in camaieu.

FLEMISH SCHOOL

EARLY EIGHTEENTH CENTURY

892—THE FOUR SEASONS (Four)

*Rand Co.*

*/80.*

*Height, 49½ inches; width, 45½ inches*

- (A) "Spring." In the center, before a wooded landscape occupied by châteaux at right and left, a husbandman is grafting the stump of a tree; he is attired in buff coat and red breeches; his assistant in green coat kneels near splitting rush for the operation; two peasant women, one in blue the other in yellow, watch the workers.
- (B) "Summer." A group of peasants in gay holiday attire are merrymaking in the foreground under the shelter of a tree and a more distant church. At right is an open landscape with a haywain on a winding road.
- (C) "Autumn." In the foreground two peasants are sawing a log; two women watch nearby. At left is an ancient ruin crested by trees and another peasant drawing water from an old spigoted fountain. At right a further peasant is hewing limbs from a tall slender tree.
- (D) "Winter." An ice carnival; three ancient peasants are grouped round a wood fire on the near bank of an ice-bound river occupied by a gay sledging party and skaters. The far snowy bank rises to hills occupied by châteaux.

*From the collection of Sir William Bass, Byrkly Lodge, Burton-on-Trent.*

FRENCH SCHOOL

EIGHTEENTH CENTURY

893—FLOWERS

*Mrs. M. J. Schell.*

*150.*

Height,  $49\frac{1}{4}$  inches; width, 44 inches

A SCULPTURED vase stands before a clump of trees on the low coping of an edifice partially seen at right; a large bouquet of brilliantly colored flowers fills the vase and trails over to the ground amid a metal vessel, two peaches and mushrooms; a cluster of poppies grows in the left foreground. (Canvas repaired.)

In ancient carved and gilded frame.

P. CASTEELS

DUTCH: EIGHTEENTH CENTURY

894—FRUIT AND FLOWERS

*Ben. Einstein.*

*160.*

Height,  $40\frac{3}{4}$  inches; length,  $51\frac{1}{2}$  inches

A LARGE ornate vase of flowers, comprised of exotic lilies, tulips, primulae, stocks and poppies, rests amid a group of apples, plums and clusters of grapes, on a stone pedestal partially seen. The vase is canopied by yellow floral patterned curtains at both sides.

*Signed at lower right, P. CASTEELS 1734.*

*(Companion to the following.)*

P. CASTEELS

DUTCH: EIGHTEENTH CENTURY

895—FLOWERS

*J. C. A. Janssen.*

*60.*

Height,  $40\frac{3}{4}$  inches; length,  $51\frac{1}{2}$  inches

A LARGE vase, sculptured with cupids, stands amid trailing morning-glories on a stone slab. The vase is occupied by curious exotic lilies, hollyhocks, primulae, passion flowers and many varieties of smaller blossoms.

*Signed at lower left, P. CASTEELS 1734.*

*(Companion to the preceding.)*



ABRAHAM HONDIUS

DUTCH: 1638—1695

896—A GROUP OF DOGS

23.

*Height, 45 inches; length, 57 inches*

Two strong-limbed hounds dominate the group, one sitting on his haunches at right, the other standing at left, a shaggy white and black greyhound with upraised head partially seen between them; two Charles the II beribboned spaniels are in center and left foreground and a grey-coated greyhound's head and shoulders is at extreme right.

In remarkably fine open scrolled Georgian carved and gilded frame. (Needs restoration.)

*From the collection of Sir William Bass, Bart., Byrkly Lodge, Burton-on-Trent.*

897—HERALDIC HATCHMENT

10.

Coat-of-arms painted on a diamond-shaped canvas, used to hang on an outside balcony of the family mansion on important occasions. Exhibiting a parted shield displaying at sinister, three rampant demi-lions and pellet in center; on particolored chevron above, Prince of Wales feather guarded by wreaths and surmounted by the red hand of Ulster; below, an elaborate badge. The shield is mantled by a helm crested with a demi-griffon and scrolled acanthus leaves. Labeled motto, "Gradatini Vincimus." Framed.

*Height, 59 inches; width, 59 inches.*

898—HERALDIC HATCHMENT

10.

Coat-of-arms painted on a diamond-shaped canvas, used to hang on an outside balcony of the family mansion on important occasions. Exhibiting a parted shield displaying, at dexter, three eagles' heads parted by a chevron; at sinister, two horizontal bars surmounted by two leopard heads. The shield, with cupid heads on shoulders, is draped with husks and ribbons; labeled motto under, "Solem Fero." Framed.

*Height, 62 inches; width, 62 inches.*

*Grisberg and Levy*

*Di Salvo Bros.*

*Di Salvo Bros.*  
*English Eighteenth Century*

899—HERALDIC HATCHMENT

*De Salvo Bros.*  
*English Eighteenth Century*

10. Coat-of-arms painted on a diamond-shaped canvas, used to hang on an outside balcony of the family mansion on important occasions. Exhibiting a scrolled shield surmounted by an Earl's coronet supported by two winged angels holding palm branches, displaying two statant lions, with a white shield above charged with the red hand of Ulster. Labeled motto, "Par Fernis Suppar." Framed.

*Height, 68 inches; width, 67 inches.*



# FIFTH AFTERNOON'S SALE

FRIDAY, NOVEMBER 19, 1920

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

904—CARVED AND GILDED PEDESTAL

*Mrs. Seymour.*  
Late Georgian Period

30. Circular sunk molded top covered with crimson velours; frieze enriched with masks and festoons of laurel leaves. Supported on leaf-paneled square base with hoof feet.

Height, 10 inches; diameter, 15 inches.

905—CARVED AND GILDED PEDESTAL

*Mrs. Seymour.*  
Régence Style

12. 50. Circular sunk molded top; enriched with gadroons. Supported on out-curving paneled body, adorned with musical trophies, satyr masks, shell and leaf scrollings terminating in claw feet.

Height, 25 inches; diameter, 17 inches.

906—TWO CARVED AND GILDED PEDESTALS

*Geo. P. Wakefield.*  
Louis XVI Style

40. Circular sunk top; enriched with beribboned reeded molding and a deep pendant; finished with a pineapple motive. Supported on incurved scrolled legs with broad acanthus-leaf fronts, garlanded with bold festoons of laurel leaves.

Height, 16½ inches; diameter, 24 inches.

907—TWO CARVED AND GILDED PEDESTALS

Louis XVI Style

40. Similar to the preceding.

908—CARVED AND GILDED PEDESTAL

Louis XVI Style

30. Similar to the preceding.

Height, 16½ inches; diameter, 26 inches.

*Mrs. George Cary*

909—CARVED AND GILDED PEDESTAL

*Late Georgian Period*

35. Circular sunk molded top; frieze enriched with flutes, laurel wreath, pateræ and scrolled shell motives. Supported on molded incurved scrolled legs. Portions of enrichment in composition. Circa 1790.

*Height, 21 inches; diameter, 20 inches*

*Mrs. George Cary*  
*Georgian Style*

910—TWO CARVED AND GILDED PEDESTALS

30. Deep molded circular tops enriched with flutings, garland of oak leaves, egg and dart molding and incurved husk and flute pendant. Supported on three leaf-adorned lion legs, centered with festooned lion masks; incurved molded triangular plinths and bulbous feet embellished with acanthus leaves. Finished in French gray lacqué parcel gilded.

*Height, 36 inches; diameter, top, 16 inches.*

*J. A. Price*  
*Late Georgian Period*

911—TWO LACQUÉ PEDESTALS

40. Half, fluted column, festooned with carved laurel-leaf festoons. Supported on square leaf-molded bases. Finished in deep ivory with ornament parcel gilded.

*Height, 45 inches; diameter, 9½ inches.*

*Chamberlayne, Inc.*  
*Late Georgian Period*

912—TWO CARVED AND GILDED PEDESTALS

50. Semi-octagonal top; enriched with fluted, molded and rosette paneled frieze. Square shaft with canted corners sustaining a tapering frontal truss with Ionic capital, winged cupid's head cartouched into a lion mask, festooned with drapery and sustaining a fruit pendant; finished with two lion feet. Side trusses developing acanthus leaves in place of cupid's head. Supported on enriched molded bases of similar contour to top.

*Height, 4 feet 2 inches; width, 17½ inches.*

*Mrs. Wm. Beard*  
*Adam Style*

913—TWO CARVED AND GILDED PEDESTALS

90. Molded incurved triangular tops; enriched with bead and reel molding and latticed rosette motives. Supported on three fluted legs with double-leaf capitals; deep key-patterned triangular plinth and claw feet.

*Height, 40½ inches; width of top, 10½ inches.*



914—TWO GILDED LACQUÉ PEDESTALS

*Mrs. T. Kridel.*  
Sheraton Period

270. Circular tops, enriched with leaf and pearl molding and triple diminishing leaf-domed pendant. Supported on molded and scrolled tripod legs with leaf knees, claw feet and central stretcher sustaining a fluted vase. Molded incurved triangular base having a large similar vase to stretcher. Portions of embellishment in composition and in part defective. Finished in light green lacqué parcel gilded. Circa 1780.

Height, 47½ inches; diameter, 10 inches.

915—CARVED AND GILDED PEDESTAL

*Dreyfus.*  
Adam Period

35. Molded circular bowl top, enriched with Alps marble insert, bands of delicate leafage, scrolled flowers and gadroons. Supported on scrolled paneled tripod legs with claw feet and molded mid-stretcher surmounted by a leaf-enriched bowl. Circa 1780. Height, 50 inches; diameter, 18 inches.

916—TWO SCULPTURED PINE STATUETTES AND PEDESTALS

*Mrs. George Leary.*  
English Eighteenth Century

2000. "The River God Achelous," by John Michael Rysbrach, 1693-1790. Noble, bearded figure seated on a rockery, head turned, raised and crowned with water leaves. At the foot of rockery is an upturned urn spouting water. The figures face to left and right and show slight differences in composition which add extraordinary interest and charm. Pedestal with molded bow front and paneled ends, displaying a frontal pierced panel of oak deeply carved with a rocaille cartouche and scrolling in the Louis XV manner. Circa 1740.

Statuette: Height, 31 inches.

Pedestal: Height, 35 inches; width, 34 inches.

Note: Horace Walpole remarks of Rysbrach: "The best sculptor that has appeared in these Islands since Le Soeur . . . His figures are well disposed, simple and great."

917—TWO GILDED LACQUÉ PEDESTALS

*Mrs. Ross.*  
English, Directoire Period

160. Circular molded top and frieze; enriched with rosetted entwined medallions. Supported on three fluted pilasters, reinforced with intermediate rosetted X-lattices, incurved triangular plinth, three claw feet and supplementary base similar to plinth. The crowns of pilasters and base variously mounted with gilded brass heads of cats with pendent rings, rosettes and leaf-scroll appliqués. Finished in pale green lacqué parcel gilded. Circa 1795.

Height, 43 inches; diameter, 11½ inches.

Note: These quaint pedestals are in Thomas Sheraton's later manner.

918—TWO CARVED AND GILDED TORCHÈRES

Sheraton Period

160. Molded circular tops; enriched with flutings, rosettes and laurel-leaf festoons. Supported on slender molded outcurved tripod legs, finished with rams' heads and hoofs; reinforced with central incurved triangular stretcher sustaining a leaf-adorned vase. Similar shaped, molded plinth with ball feet. Circa 1785.

Height, 4 feet 8 inches; top diameter, 10½ inches.

From the collection of Sir Henry Dering, Surrenden Park, Ashford.

919—TWO CARVED AND GILDED TORCHÈRES

J. A. Price.  
Georgian Period

90. Molded circular top with leaf base; fluted and gadrooned baluster shaft enriched with festoons of fruit. Supported on incurved paneled triangular plinth, finished with claw feet, surmounted by laurel-wreathed molding and ornately scrolled acanthus leafage. Circa 1785.

Height, 4 feet 3½ inches; top diameter, 12 inches.

920—TWO LACQUÉ TORCHÈRES

J. Rosenfield.  
Late Georgian Period

100. Gadrooned circular urn top with leaf bowl; fluted shaft festooned with laurel leaves. Supported on tripod of chimeric dragon heads, claw feet and central baluster surmounted by incurved triangular leaf-molded crown with pineapple finials. Sustained on similar shaped base. Finished French gray, parcel gilded.

Height, 5 feet 6½ inches; diameter, 11½ inches.

921—NEEDLEWORK POLE SCREEN

Mrs. J. F. Halstead.  
English Eighteenth Century

210. Oblong adjustable panel; enriched on old-gold velvet with bouquet and border of flowers in rich soft-colored silks. Mahogany pole balustered toward foot, supported on delicate scrolled tripod legs.

Height, 51 inches.

922—NEEDLEWORK POLE SCREEN

Mrs. Ross.  
English Seventeenth Century

160. Oblong adjustable panel, enriched in petit-point with basket of flowers and scrollings on tawny-brown ground. Mahogany pole supported on tripod legs, of later date.

Height, 55½ inches.

*Fifth Afternoon*

923—NEEDLEWORK POLE SCREEN

*Mrs. Scoville.*  
*English Eighteenth Century*

200. Oblong adjustable panel, enriched in petit-point with vase of flowers standing within a balustrade. Mahogany pole balustered toward foot; supported on tripod legs.

*Height, 47 inches.*

*R. & C. Maynard.*

924—NEEDLEWORK POLE SCREEN

*Queen Anne Period*

210. Oblong adjustable panel; enriched in petit- and gros-point, with floral wreath enclosing oval medallion displaying quaintly portrayed subject "The Angel Appearing to Balaam and his Ass." Executed in rich silks on ivory ground. Mahogany pole balustered toward foot and supported on scrolled tripod feet.

*Height, 63½ inches.*

*Mrs. Schipper.*

925—NEEDLEWORK POLE SCREEN

*English Seventeenth Century*

150. Oblong adjustable panel, enriched in petit- and gros-point with bowered landscape in which are two Court Beauties and a Beau seated at a table, playing cards. Mahogany pole balustered at foot and supported on scrolled tripod legs of later date.

*Height, 60 inches.*

*David Hoar.*

926—NEEDLEWORK FIRE SCREEN

*French Eighteenth Century*

200. Oblong panel of petit-point displaying subject with an Eastern landscape, "Joseph Sold by his Brethren into Bondage"; two camels, a hound and a white horse are adjacent to the group; back of ancient crimson Venetian brocade. Carved walnut scrolled frame in the late Régence style. On scrolled cross feet.

*Height, 46 inches; width, 32 inches.*

*Wm. Kirkman.*

927—ROYAL EMBROIDERED BANNER SCREEN

*Early Victorian Period*

70. Oblong adjustable crimson damask banner; enriched in gold, silver and colored silks with the British Royal Coat-of-Arms, Lion and Unicorn supporters, mottoes of the Garter and "Dieu et Mon Droit," and above, two flying Cupids; within a floral scroll border embodying the symbolic Rose, Thistle, Shamrock and Leek. Trimmed with gold fringe. Brass pole and cross bar supported on carved and gilded base of three entwined dolphins.

*Height, 58 inches.*

*From the collection of Francis Gregson, Esq., Scotland.*

928—ROYAL EMBROIDERED BANNER SCREEN

*Georgian Period*

Oblong crimson damask banner; enriched in gold silver and appliqué silks with the coronetted Royal British Coat-of-Arms, quartered, and impaled with the arms of Hanover; Lion and Unicorn supporters, mottoes of the Garter and "Dieu et Mon Droit," the royal ciphers G. R. and two flying cupids at crown; within a symbolic scroll border embodying the Rose, Shamrock, Thistle, and Leek. Trimmed with silk tassels. Mahogany pole balustered at foot and supported on scrolled tripod legs.

*Height, 57½ inches.*

*From the collection of Francis Gregson, Esq., Scotland.*

*Mrs. A. H. Altschul.*

929—ROYAL EMBROIDERED BANNER SCREEN

*Georgian Period*

Gilded tripod base enriched with rams' heads, festoons and husks; brass pole with leaf terminal, similar adjustable cross bar and red silk banner trimmed with gold fringe and two pendent gold and crimson tassels. The banner richly embroidered in gold, silver and appliqué silks with the quartered coronetted Royal British Coat-of-Arms surrounded by the mottoes of the Garter "Dieu et Mon Droit," Lion and Unicorn supporters, two cupids above and a symbolic floral border composed of the Rose, Thistle, Shamrock and Leek.

*Height, 55 inches.*

*From the collection of Francis Gregson, Esq., Scotland.*

*R. H. Maynard.*

930—TWO ROYAL EMBROIDERED BANNER SCREENS

*Georgian Period*

Oblong cherry silk banner enriched in gold, silver and appliqué silks with the coronetted Royal British Coat-of-Arms, quartered, and impaled with the Arms of Hanover; Lion and Unicorn supporters, mottoes of the Garter and "Dieu et Mon Droit" and two flying cupids at crown, within a symbolic scroll border embodying the Rose, Shamrock, Thistle and Leek. Trimmed with silk tassels. Mahogany pole balustered at foot and supported on scrolled tripod legs.

*Height, 57½ inches.*

*From the collection of Francis Gregson, Esq., Scotland.*



Fifth Afternoon

931—TWO CARVED AND GILDED MIRRORS

*H. Y. Huber and Co.*  
Georgian Period

Richly carved oval frame with inner and outer moldings of rosetted leafage; incurved open body enriched with scrolled leaves and rosettes and a flaring collar set close to the inner molding and developing somewhat similar open cusped motives to the body. An unique specimen of the eighteenth century English carver's fertility of design. (Needs slight restoration.) Original Vauxhall mirror. Circa 1740.

Height, 40 inches; width, 33 inches.

*Mrs. E. K. Robinson.*  
Georgian Period

932—CARVED AND GILDED MANTEL MIRROR

Scrolled frame, enriched with leafage and boxed husk pediment. Latticed in the center with oval pearl molded motive connected over the mirror with buttons and small scrolled leaves to the upper and lower portion of frame. Circa 1740. Height, 2 feet 5 inches; length, 4 feet 5 inches.

*J. Curran.*  
Adam Period

933—CARVED AND GILDED MIRROR

Light molded oval frame; enriched with gadroons and inner pearl astragal molded border connected at intervals with oval pateræ (two missing) and fitted with mirror panels. Open pediment with central fluted and flamed vase developing acanthus-leaf scrolls and two facing chimeric griffons. Similar apron with central female mask. Circa 1790.

Height, 3 feet 10 inches; width, 2 feet 9 inches.

*Mrs. William Burdett.*  
Directoire Period

934—DECORATED GILDED CONSOLE MIRROR

Pearl molded frame with cross stile toward foot and there enclosing ancient mirror (cracked). The upper panel fitted with an oil-painted canvas, depicting, in the costumes of the period, "Venus and Cupid"; the goddess seated near a table set in a landscape. At her right is a sheaf of arrows, bearing two doves, and Cupid advancing carrying a treatise on "The Art of Love." Circa 1795.

Height, 5 feet 3 inches; width, 2 feet 6 inches.

*Mrs. Brittenden Adams.*  
Chippendale Period

935—CARVED AND GILDED CONSOLE TABLE

Open serpentine front and ends; scrolled with leafage and flowers into frontal cabriole legs enriched with winged cartouche, floral vines, cartouche leaf feet and delicate leaf-scrolled connecting stretcher. Shaped molded Belgian black and gold marble top of same contour as frieze. Circa 1760.

Height, 29½ inches; width, 27 inches.



## 936—CARVED AND GILDED CONSOLE TABLE

Georgian Period

80. Open molded frieze with cupid-bow front and serpentine sides; enriched with leaf-scrrolled and floral festooned central shell motive, bracketed into cabriole legs with rocaille. Incurved legs adorned with similar motives; molded stretcher at foot surmounted by a large rocaille and open leaf device. Old-red Brioché marble top, molded and following the fine contour of frieze. Circa 1750.

Height, 33 inches; width, 38 inches.

Kipps. Ltd.

## 937—CARVED AND GILDED CONSOLE TABLE

Georgian Period

130. Oblong key-fret frieze finished with egg and dart, and bead and reel moldings. Supported by an eagle with spread wings, standing on a rockery; sustained by a finely leaf molded oblong base, with four broken outset corners; finished black with gilded molding. Belgian black and gold marble finely veined. Circa 1735.

Height, 3 feet 4 inches; width, 2 feet 7 inches.

Note: These interesting Eagle Tables were chiefly designed by William Kent, architect (1685-1748).

J. St. Cyr.

## 938—CARVED AND GILDED CONSOLE TABLE

Georgian Period

175. Finely molded open frieze with serpentine front and ends; enriched with festooned cupid mask, scrolled leaf and flower sprays. Four triple scrolled cabriole legs rarely scrolled with leafage and floral vines; leaf and rocaille scrolled X-stretcher surmounted by a basket of flowers. Molded Siena marble top following contour of frieze. Circa 1760.

Height, 3 feet; length, 4 feet 9 inches.

Note: Matthias Darly, contemporary of Chippendale, is the designer of this charming table.

Mrs. St. Cyr.

## 939—TWO CARVED AND GILDED CONSOLE TABLES

Georgian Period

300. Rocaille molded, broken serpentine frieze adorned with open shell cartouche and leaf scrollings. Supported on cabriole legs joined and recessed at foot into a bracket; enriched with rocaille and open leaf scrolls. Top similar in contour to frieze of rare plum-pudding Brocatelle marble. Circa 1750.

Height, 34 inches; width, 38½ inches.

Fifth Afternoon

*Mrs. J. Culchind*  
Georgian Period

940—TWO CARVED AND GILDED CONSOLE TABLES

80. Leaf-molded oblong frieze; enriched with delicate scrolled honeysuckle motives and double husks. Supported on fluted tapering oblong legs embellished at crowns with female masks and rosettes. Half statuary marble top. The enrichments are in the manner of Pergolesi. Circa 1780.

Height, 2 feet 9 inches; length, 5 feet 6 inches.

*Mrs. St. Cyr*  
Queen Anne Period

941—TWO CARVED AND GILDED CENTER TABLES

120. Molded oblong top with three central acanthus-leaf pendants. Supported on elaborate double scrolled legs terminating in winged cupids' heads, enriched with acanthus leafage; leaf-molded X-plinth with high central scrolled leaf cartouche and ball feet with the leafage repeated. Inset Rouge Royale marble curiously faded to almost dull salmon. Circa 1705.

Height, 28 inches; length, 42½ inches.

*Naomi Ward*  
Georgian Period

942—GILDED LACQUÉ MIRROR

80. Molded oblong frame with square outset corners; enriched with scrolled husk, ribbon and rosette moldings, key-fret bandings and patera corners. The upper corners supported by scroll brackets with pendent husks. Finished in ivory lacqué, the composition embellishments parcel gilded. Circa 1750.

Height, 4 feet 8½ inches; width, 3 feet 11 inches.

*Mrs. George Leary*  
Adam Period

943—CARVED AND GILDED MIRROR

130. Oval molded frame; enriched with flutings and leaf motives. Open pediment adorned with enriched urn developing scrolling acanthus leaves, husks and two outfacing chimeric griffons. Apron with classic oval medallion of Venus supported by crossed palm branches. Circa 1790.

Height, 4 feet 8 inches; width, 3 feet 7 inches.

*N. H. Maynard*  
Georgian Period

944—CARVED AND GILDED MIRROR

130. Oblong leaf-molded frame with broken outset corners; enriched with patera and husk drops at sides. Surmounted by leaf-enriched frieze with central draped shell motive and square patera on the pilaster blocks; pediment with swan-neck scrolls, adorned with leafage and central pedestaled female bust. The apron of unusual leaf-scroll devices centered with the "Prince of Wales Feathers" and cartouched at ends. (Apron imperfect and one patera missing.) Circa 1745.

Height, 5 feet 9 inches; width, 3 feet 2 inches.

Note: This interesting mirror was designed by William Kent, architect (1687-1745), for Frederick, Prince of Wales, Son of George II.

940-a. Table

80.

J. A. Price.

## 945—CARVED AND GILDED MIRROR

Georgian Period

110. Rosette molded arched oblong frame, paneled with similar moldings, enclosing small mirrors; enriched with floral side pendants and cross bar under arch. Supported on open fluted Corinthian columns spirally wreathed with flowers and placed over the side mirror panels; the columns are sustained on mirrored molded oblong plinths, enriched with varied leaf and medallioned pateræ motives at foot. Surmounted by molded cornice broken over the pilasters and adorned with acanthus-leaf scrollings. Triangular leaf-molded pediment deeply soffit over mirror panel adorned with festoons of drapery, the soffit with entwined medallioned pateræ and egg and dart moldings. Circa 1735.

Height, 5 feet 7½ inches; width, 3 feet 6 inches.

Note: A mirror very similar, designed by William Kent, architect (1685-1748), is illustrated on page 38 of Lenygon's "Furniture and Decoration."

Louis Roumer

## 946—CARVED AND GILDED MIRROR

Georgian Period

150. Scrolled acanthus-leaf and molded frame; enriched at crown with urn of flowers garlanded with laurel wreath developing into festoons above sprays of flowers at sides. The foot adorned with a small fluted covered urn, similarly festooned with garlands of laurel leaves. Supported on scrolled stump bracket feet. Ancient Vauxhall mirror. Circa 1790.

Height, 6 feet 6 inches; width, 3 feet 7 inches.

Kipps Rd.

## 947—CARVED AND GILDED MIRROR

Georgian Period

90. Leaf-molded oblong frame; enriched over the mirror at crown with an open arched strap and leaf scrolling, developing satyr mask and two facing birds sustaining floral festoons. Supported on fluted Corinthian columns, leaf-bracketed at foot and there enclosing an auxiliary oblong mirror. Fluted frieze broken over the columns, surmounted by an elaborate similar shaped medallioned and dentiled cornice and peaked pediment scrolled in center. Circa 1640.

Height, 6 feet 7 inches; width, 4 feet 2 inches.

Note: This mirror is strongly in the manner of William Kent, architect (1685-1748).

From the collection of Sir Henry Dering, Surrenden Park, Ashford.

*Fifth Afternoon*

*H. F. Dawson.*  
Georgian Period

948—CARVED AND GILDED MIRROR

90. Broken cornice, enriched with leaf, egg and dart, and fluted motives; frieze with central husked panel flanked by acanthus-leaf scrollings. Pilasters with fluted blocks, leaf-scrolled brackets and delicately cut beribboned pendants of flowers, the return brackets with pearl pendant, foot stile paneled with rosettes and leaf scrolling. Finished with interior leaf molding guarding the mirror. *Circa 1785.*

*Height, 4 feet 3 inches; length, 6 feet ½ inch.*

*Charles Dickens.*  
Georgian Period

949—CARVED AND GILDED MIRROR

90. Stepped molded oblong frame with outset corners at sides; enriched with varied leaf, bead and reel moldings and oval pateræ; the upper corners supported by scroll brackets with pendent husks. Surmounted by a half-round frieze beautifully cut with beribboned oak leaf garland and acorns, and a leaf-molded triangular pediment. *Circa 1635.*

*Height, 6 feet 11 inches; width, 4 feet 3 inches.*

*Note: This mirror is strongly in the manner of William Kent, architect (1685-1748).*

*From the collection of Sir Henry Dering, Surrenden Park, Ashford.*

*Mrs. G. H. Miliken.*  
Georgian Period

950—CARVED AND GILDED MIRROR

130. Gadroon molded frame finished with a depressed scrolling at crown and valanced center; outer molding of strap arabesques and husks beautifully scrolling into a rich pediment and apron; the pediment adorned with husk and leaf shoulder scrolls, basket panels broken into a central oval crested cartouche, bearing a monogram of double reversed initials, "F.A.B."; the side rails between moldings adorned with delicate strap panels and pateræ; the apron with similar scrolls to shoulder and central scroll-crested oval pateræ. (Needs slight restoration.) *Circa 1725.*

*Height, 6 feet 5 inches; width, 4 feet 1 inch.*

*Note: A remarkably fine specimen of English carving evidently adapted from, and reminiscent of, work at Knole Park.*

*Hayden and Co.*  
Georgian Period

951—CARVED AND GILDED SIDE TABLE

160. Oblong frieze with canted corners; enriched with wave scrollings, egg and dart, and bead and reel moldings; centered with a leaf-scrolled and draped female mask. Supported on scroll-bracketed cabriole legs with acanthus-leaf knees and lion claw feet. Beautiful rose Brioche marble top. *Circa 1740.*

*Height, 2 feet 11 inches; length, 4 feet 9 inches.*



952—CARVED AND GILDED SIDE TABLE

Georgian Period

121 Oblong frieze with round corners; enriched with basket panels flanking a fine scroll-cartouched female mask, egg and dart crowning molding; the lower molding scroll-bracketed into the round acanthus-leaf pilaster blocks in an unusual manner. Cabriole legs with strap scrolled cartouche enclosing similar acanthus leafage and husks; sheep feet. Marble top with round corners of exceptionally beautiful rose Brioche. Circa 1735.

Height, 2 feet 5 inches; length, 4 feet 7 inches.

Louis Roumer.

953—CARVED AND GILDED CONSOLE TABLE

Georgian Period

80 Molded serpentine frieze; open apron enriched with scrolled leaf, rocaille and central cartouche; bracketed into double incurved cabriole legs, adorned with leafage and rocaille. Rich Alps-green marble top. Circa 1760.

Height, 30 inches; length, 35 inches.

Mrs. C. S. Blair

954—CARVED AND GILDED SAVONAROLA CHAIR

Italian Seventeenth Century

75 Double-C scrolled folding frame; enriched with guilloche moldings, leafage, brackets and husks at arms, and claw feet. Original iron cross stretchers and rope woven webbing. Loose seat cushion of ruby velvet embroidered in gold threads with a floral border; trimmed with gold tassels.

Mrs. Haremeyer.

955—NEEDLEWORK MAHOGANY BENCH

English Eighteenth Century

133 Oblong seat, upholstered with gros-point, developing growing poppies in soft rich colors on tawny ground; trimmed with multicolored tasseled fringe. Square tapering legs. Circa 1760.

Height, 18½ inches; length, 16½ inches.

M. C. Dickerman.

956—NEEDLEWORK MAHOGANY BENCH

English Eighteenth Century

210 Oblong seat, upholstered with gros-point developing all-over trailing vines of large flowers in soft pinks on a tawny ground; trimmed with yellow and ivory fringe. Supported on molded square legs and plain H-stretcher. Circa 1750.

Height, 17½ inches; length, 21 inches.



Fifth Afternoon

957—NEEDLEWORK MAHOGANY BENCH

*Mrs. Scoville.*  
English Eighteenth Century

200. Oblong seat, upholstered with gros-point developing large bouquet of flowers in brilliant colors on black ground; trimmed with green fringe. Supported on molded square legs and plain H-stretcher. Circa 1750.

Height, 14 inches; length, 17½ inches.

958—NEEDLEWORK CHESTNUT STOOL

*Wm. Kirkman.*  
Queen Anne Period

210. Oblong molded top with round corners. On bracketed cabriole legs with spade feet. Loose top of gros-point displaying trailing flowers on black ground. Circa 1705.

Height, 16 inches; length, 19 inches.

From the collection of the Right Hon. Lady Sackville, Knole Park, Sevenoaks, Kent.

959—NEEDLEWORK MAHOGANY BENCH

*Fraunkl Galleries.*  
English Eighteenth Century

110. Oblong seat, upholstered with gros-point developing single pink carnation blossoms and blue leaves formally placed on a blue-black ground; trimmed with multicolored tasseled fringe. Molded square legs and plain H-stretcher. Circa 1750.

Height, 17 inches; length, 20½ inches.

960—NEEDLEWORK MAHOGANY BENCH

*Mrs. G. Kridel.*  
English Eighteenth Century

90. Oblong loose seat; upholstered with gros-point developing alternate cream and yellow stripes variously bearing crimson staves with scrolled leaves and floriated chevrons. Supported on molded frieze and similar square legs with plain stretchers. Circa 1750.

Height, 19 inches; length, 20½ inches.

961—NEEDLEWORK WALNUT BENCH

*Marshall.*  
William and Mary Period

300. Oblong top, upholstered in fine gros-point, developing highly conventionalized pomegranate motives and flowers on soft blue ground. Supported on bracketed cabriole legs with curious double pad feet. Circa 1695.

Height, 16 inches; length, 23½ inches.

From the collection of Sir Edward Holden, Bart., Glenelg, Great Barr.

962—TWO NEEDLEWORK WALNUT BENCHES

Louis XIII Period

260. Oblong seat, upholstered with gros-point, developing angular growing stalks of lilies, carnations and magnolias in rich deep pastel shades on beautiful soft lavender pink ground; trimmed with multicolored Vandyke fringe. Finely balustered and stretchered legs. Circa 1640.

Height, 14½ inches; length, 25 inches.

R. H. Maynard.  
Louis XIII Period

963—NEEDLEWORK WALNUT BENCH

170. Oblong seat, upholstered with gros-point developing angular growing stalks of lilies, carnations and magnolias in rich deep pastel shades on beautiful soft lavender-pink ground; trimmed with multicolored Vandyke fringe. Many membered and stretchered legs. Circa 1630.

Height, 15 inches; length, 25 inches.

Curtis Agent.  
Louis XIII Period

964—NEEDLEWORK WALNUT BENCH

230. Oblong seat; upholstered with gros-point developing large flowered vines in soft rich colors on lavender pink ground. Finely balustered and stretchered legs. Circa 1640.

Height, 15 inches; length, 25½ inches.

Mr. S. R. Peck.  
Louis XIII Period

965—NEEDLEWORK WALNUT BENCH

110. Oblong; supported on finely balustered legs and H-stretcher. Seat upholstered in gros-point; displaying arabesque floral scrolls in rich colors on tawny ground. Trimmed with purple and blue Vandyked fringe. Circa 1630.

Height, 14 inches; length, 19¾ inches.

Mr. O. Ferrara.  
Louis XIII Period

966—NEEDLEWORK WALNUT BENCH

110. Similar to the preceding. Square.

Height, 17 inches; width, 17½ inches.

John H. Mannes.  
Georgian Period

967—NEEDLEWORK GILDED BENCH

210. Oblong seat, upholstered in gros-point displaying bowknotted loose bouquets of flowers and fruit formally placed on a black ground; trimmed with multicolored tasseled fringe. Cabriole legs enriched with cabochon and leaf knees, acanthus-leaf brackets and unusual fluted and boldly scrolled leaf feet. Circa 1735.

Height, 15 inches; length, 4 feet 6 inches.

*J. Rosenfield*  
Chippendale Period

968—NEEDLEWORK MAHOGANY ARMCHAIR

180 Cupid-bow top rail with pierced geometric Gothic splat; scrolled arms and supports. On square, stretchered legs. Loose seat, upholstered with gros-point developing a scrolled leaf arabesque medallion in crimson, blues and yellow on ivory ground. Circa 1760.

From the collection of Frances, Lady Trevelyan, Northumberland.

969—TWO NEEDLEWORK WALNUT STATE CHAIRS

*Mrs. Ross*  
English Seventeenth Century

1750 High oblong backs and seat, upholstered in fine gros-point developing festooned baskets and vases of beautiful blossoms in warm pastel shades on deep ivory grounds; trimmed with multicolored velours galloon. Frames in the William and Mary style. Beautifully molded scrolled arms, supports, legs and open stretchers enriched with husks, carved in low relief.

*Dr. Alice Gregory*  
Queen Anne Period

970—NEEDLEWORK WALNUT CHAIR

520 Finely scrolled open back, with spooned vase-shaped splat; shaped seat, supported on bracketed cabriole legs with unusual deeply serpentine club feet. Loose seat, upholstered with gros-point displaying a basket of flowers in brilliant colors on deep ivory grounds. Circa 1705.

From the collection of Colonel Way, D.S.O., Denham Place, Buckingham.

971—NEEDLEWORK WALNUT ARMCHAIR

*C. B. Hoyt*  
Louis XIII Period

375 High oblong back; molded S-scrolled arms, supports and legs, with double scrolled U-stretcher. Back and seat upholstered with gros-point developing large flowering and growing poppies in soft rich colors on golden yellow grounds. Circa 1630.

*H. J. Huber and Co.*

972—NEEDLEWORK STATE ARMCHAIR

English Seventeenth Century

500 Oblong high back, upholstered in petit- and gros-point displaying the nymph Daphne being metamorphosed into a laurel bush; the nymph is at left, Apollo is running from right; the figures are posed amid fantastic birds and floral scrolls; the seat, with chimeric dragons amid similar scrollings, executed in rich harmonious colors on tawny grounds. Beautifully scrolled arms, supports, legs and open stretcher, enriched with carved husks. Frame in the William and Mary style.

*Ginsberg and Berg*

973—NEEDLEWORK WALNUT ARMCHAIR

*Louis XV Period*

200. Molded scroll-shaped frame and cabriole legs; enriched with bouquets of flowers and acanthus leaves. Seat, back and arm pads upholstered with petit-point displaying loose bouquets of red roses within green oval medallions of entwined ribbons and wreaths of similar flowers over green trellis; on ivory grounds. Circa 1730.

*Joseph Brummer*

974—NEEDLEWORK MAHOGANY ARMCHAIR

*English Eighteenth Century*

1125. Broad, serpentine crowned back with flat scrolled arms, deeply incurved supports, large seat. Supported on square legs canted at corner and H-stretcher. Back, seat and arms of gros-point developing scrolled deep ivory medallions on blue ground variously enclosing loose bow-knotted bouquet and growing blossoms. Circa 1750.

*H. C. Dickerman*

975—NEEDLEWORK MAHOGANY ARMCHAIR

*English Eighteenth Century*

925. Broad serpentine crowned back with flat arms, deeply incurved supports and large seat. Supported on molded square legs with H-stretcher. Back and seat of gros-point developing scrolled ivory medallions on black grounds, enclosing jardinières of loose flowers in soft harmonious colors. Arm pads with scrolls on black grounds. Circa 1750.

*Wm. C. J. Blair*

976—TWO NEEDLEWORK MAHOGANY CHAIRS

*Queen Anne Period*

420. Open scrolled back with finely shaped vase splat, partially veneered on native chestnut. Cabriole legs, with shell and husk knees and club feet. Loose seat, upholstered with gros-point displaying conventionalized bouquets of flowers in rich colors on crimson scrolled ivory grounds. Circa 1712.

*Austin Agent*

977—TWO NEEDLEWORK WALNUT CHAIRS

*Queen Anne Period*

740. Open oblong spooned backs with round corners and rails scrolled into fine vase shape splats; cabriole legs with club feet and balustered H-stretcher. Loose seats, upholstered with petit-point, enriched in soft harmonious colors on light tan grounds with a variety of large growing blossoms. Circa 1710.

From the collection of Colonel Way, D.S.O., Denham Place, Buckingham.



*Fifth Afternoon*

*G. M. Richardson.*  
*Louis XVI Period*

978—TWO NEEDLEWORK LACQUÉ ARMCHAIRS

240. Beautiful, simple molded frames; enriched with scrolled arms, pateræ and gadrooned flutes. Back, arms, pads and loose cushion seat, upholstered in petit-point displaying stepped square ivory and red lattice on grass-green grounds surrounded by dainty double wreaths of roses in soft colors. Frames finished deep ivory. Circa 1785.

*From the collection of the Hon. Charles Bateman-Hanbury, Brome Hall, Suffolk.*

*Mrs. O. Ferrara.*

979—NEEDLEWORK WALNUT FIRE SCREEN

*Charles II Period*

290. Oblong panel, displaying, in gros- and petit-point, a nymph dancing under the shade of a fruiting tree and within a scrolled medallion; executed in colors on black ground. Frame with baluster supports and crested sliding panel; on leaf-enriched cross feet and stretcher. (Has been reconstructed.) Circa 1670.

*Height, 52½ inches; width, 23½ inches.*

*Mrs. A. G. Hutchins, Jr.*

980—CARVED AND GILDED SOFA

*Sheraton Period*

310. Oblong molded back; curved arms, supported with open frontal balusters; enriched with spiral flutings and leafage. Sustained at front with four round tapering fluted legs. Loose seat cushion, back, inner and outer arms and pads upholstered in dainty Louis XVI silk brocade, woven with varied sea-green and ivory stripes, bearing delicate floral vines. Circa 1785.

*Height, 2 feet 9 inches; length, 5 feet 4 inches.*

*Mr. Leffers.*

981—CARVED AND GILDED SOFA

*Louis XVI Period*

170. Oblong back, inner and outer arms and loose cushion seat, upholstered in dainty striped ivory brocade; woven with delightful beribboned sprays of flowers and fruit. Richly molded frame, apparently of a later period; embellished with leaf, ribbon and pearl moldings, husks, pateræ, acanthus leaves and bouquet of flowers. Supported on tapering spiral fluted legs.

*Height, 3 feet 3 inches; length, 5 feet 4 inches.*



982—TWO CARVED AND GILDED MIRRORS

Chippendale Period

Open leaf and strap scrolled frame, developing a double S-scrolled pediment centered with rayed husk, two small open consoles at sides and open rocaille medallion and flowers at foot. Circa 1760.

440.

Height, 4 feet 8 inches; width, 3 feet 1 inch.

From the collection of Frances, Lady Trevelyan, Northumberland.

983—CARVED AND GILDED MIRROR

Georgian Period

Scroll arched frame; enriched in somewhat low relief with elaborate overlapping scrolled rocaille, developing at intervals wave and leaf motives, bulrushes and sprays of flowers. Circa 1750.

110.

Height, 5 feet 7 inches; width, 3 feet 7 inches.

G. W. Richardson and

984—CARVED AND GILDED MIRROR

Georgian Period

Molded oblong frame with square outset corners; enriched with beribboned husk and rosette and rope motived moldings enclosing a key-fret band and pateræ corners. Surmounted by a scrolled pediment adorned with two cupids supporting a basket of fruit and flowers surmounting a draped female mask. The frame has been painted dark oak at a subsequent period. Circa 1735.

130.

Height, 5 feet 7 inches; width, 3 feet 1 inch.

Mr. Jeffercott.

985—CARVED AND GILDED MIRROR

Georgian Period

Molded oblong frame with broken inset upper corners; enriched with leaf, rosette and ribbon moldings enclosing guilloche bandings. Supported on open, gadrooned and fluted Corinthian columns. Sustained with an imbricated scrolled bracket at foot and there enclosing a supplementary narrow mirror. Block front frieze adorned with gadrooned flutings and unusual deep scroll molded pediment with broad double leaf scrolling and bracket center. Circa 1735.

180.

Height, 5 feet 10 inches; width, 3 feet 3 inches.

Hayden and Co.

Note: This mirror is in the manner of William Kent, architect (1685-1748).

From the collection of Sir Henry Dering, Surrenden Park, Ashford.

*E. Clarence.*  
*Georgian Style*

986—DECORATED GILDED MIRROR

170. Molded oblong frame with parting mid rail; square broken upper corners and S-scrrolled lower corners; enriched with leaf-scroll pediment and apron, the sides with small brackets and husk pendants. The upper panel occupied by a painting on canvas, "Wooded Landscape," depicting cattle at pool in foreground, rising roadway with personages and a cottage overshadowed with trees, and signed by the eighteenth century Dutch artist, J. Ross.

Height, 6 feet 4 inches; width, 2 feet 11 inches.

*Mr. Jeffereau.*

987—CARVED AND GILDED MIRROR

*Directoire Period*

180. Leaf-molded cornice broken over the pilasters, which are composed of fluted Ionic capitals, ribbon molded panels with delicately cut, beribboned floral pendants and husked pinnacles at feet; supported on acanthus-leaf bases and gadrooned plinth with a connecting rosetted stile above. The pearl and reed molded mirror frame is placed toward foot and surmounted by two-winged chimeric lions with leaf-scrrolled tails, facing and supporting a fluted jardinière of flowers. Finished in ivory lacqué with the embellishments gilded. Circa 1795.

Height, 5 feet 6½ inches; width, 4 feet 10½ inches.

*Mr. Jeffereau.*

988—CARVED AND GILDED MIRROR

*Georgian Period*

200. Leaf-molded frame; broken at crown and latticed at sides with narrow panels. Supported on garlanded and fluted Corinthian columns, surmounted by a half-round frieze formed of beribboned oak and acorn garland, broken in center and over columns; molded triangular pediment with large central leaf-enriched vase. The columns are supported on leaf-enriched scroll brackets with a supplementary central latticed mirror between them. Circa 1740.

Height, 6 feet 8 inches; width, 3 feet 10 inches.

*Note:* This mirror, designed by William Kent, architect (1685-1748), is similar in character to that illustrated on page 38 of Lenygon's "English Decoration and Furniture."

989—TWO CARVED AND GILDED CONSOLE TABLES *Italian Renaissance*

Leaf-molded semi-hexagonal top with square back to fit corner of a room; frieze fitted with beautiful Brocatelle marble to match the top. Supported on two pairs of finely scrolled brackets, enriched with rosettes, vines and central grotesque heads; double black and gold marbled columns embellished with Corinthian capitals, nulled bases and short reeds in the flutes; stepped paneled oblong plinth adorned with a member of Brocatelle marble. The brackets and column plinths finished pale green lacqué parcel gilded.

Height, 39 inches; width, 21½ inches.

Note: The two corner consoles, with the following center console, evidently furnished one side of an elegant Italian Salon.

Mr. O. Ferraro.

990—CARVED AND GILDED CONSOLE TABLE *Italian Renaissance*

Similar to the preceding; with oblong top; supported on two series of double columns.

Height, 3 feet 3 inches; length, 3 feet 9 inches.

Note: This table, with the preceding two corner consoles, evidently furnished one side of an elegant Italian Salon.

Mr. Jefferson. Sold with 993.

991—CARVED GILDED LACQUÉ MIRROR *Georgian Period*

Rectangular ivory finished frame, enriched on inner and outer edges with laurel, entwined ribbon, bead and pearl moldings; crowned with leaf and egg and dart cornice; and there festooned with bowknotted laurel wreaths, above a lion mask with fore-paws. The pilasters and foot adorned with arabesques, leaf scrolls and central female mask. The embellishments gilded. Circa 1795.

Height, 6 feet 4 inches; width, 3 feet 9 inches.

G. W. Richardson

992—CARVED AND GILDED MIRROR *Georgian Period*

Scroll molded arched frame with similar border of scrolls latticed over the mirror. Enriched with bold garlanded rocaille pediment, similar scrolled rocaille at center of base developing the same motives on the out-scrolled feet; boldly husked on the scrolled shoulders. Original Vauxhall mirrors in part beveled. Circa 1750.

Height, 6 feet 10 inches; width, 4 feet.

*Fifth Afternoon*

993—CARVED AND GILDED CONSOLE TABLE

*Mr. Jefferson.*  
*Directoire Period*

180. Molded paneled frieze with fluted canted corners, the panel enriched with draped female masks and scrolled leafage. Supported on four leaf-adorned molded legs, scrolled into an acanthus-leaf husk at foot, surmounted by a flamed vase pinnacle. Molded oblong base with round ends. Finished gray lacqué, the embellishments gilded. Dove marble top of rare quality. *Circa 1790.*

*Height, 3 feet 2 inches; width, 3 feet 5½ inches.*

994—TWO CARVED AND GILDED CONSOLE MIRRORS

*Mr. H. Maynard.*  
*Chippendale Period*

720. Each composed of two unequal oblong leaf-scrolled frames with rounded corners. Pediment with console supporting an eagle and waterdrip motive, sustained on an open leaf scrolling which continues round the entire mirror and is enriched at sides with consoles, sprays of flowers, at foot with pierced rocaille motives. *Circa 1760.*

*Height, 6 feet 9 inches; width, 3 feet 6 inches.*

*From the collection of Sir Edward Holden, Bart., Glenelg, Great Barr.*

995—TWO CARVED AND GILDED CONSOLE TABLES

*Mrs. George Leary.*  
*Georgian Period*

700. Oblong frieze; enriched with leaf and astragal moldings, enclosing leaf-scrolled band. Supported on a finely feathered eagle with outspread wings, standing on rockery and a rosetted medallion molded oblong plinth. Molded Brèche d'Alpes marble top. Small cut at back to fit architrave. *Circa 1735.*

*Height, 2 feet 10 inches; width, 22 inches.*

*Note: These interesting Eagle Tables were designed by William Kent, architect (1685-1748).*

*From the collection of Sir Henry Dering, Surrenden Park, Ashforth.*

996—CARVED GILDED CONSOLE TABLE

*Mr. L. Roumer.*  
*Georgian Period*

Similar to the preceding.

180. *Note: These interesting Eagle Tables were designed by William Kent, architect (1685-1748).*

*From the collection of Sir Henry Dering, Surrenden Park, Ashforth.*



## 997—TWO CARVED LACQUÉ ARMCHAIRS

Sheraton Period

110. Open hollow back enriched with drapery, leaf moldings, pateræ, crowning spray of roses and egg-shaped panel; leaf-scroll arms and shaped seat enriched with arched pearl motives. Supported on tapering fluted round legs, adorned with leafage. Seat, panel of back and arm pads upholstered in Louis XVI striped floral silk. Frames finished in ivory lacqué, parcel gilded. Circa 1785.

Mrs. H. R. Timken.

## 998—FOUR CARVED AND GILDED TAPESTRY CHAIRS

Louis XVI Period

740. Molded tapering, rounded backs and shaped seats on fluted round legs. Backs upholstered in Aubusson tapestry displaying juvenile pastoral figures after Boucher within laurel wreaths and festoons of flowers. Seats with similar oval wreaths enclosing animals in landscapes, illustrating episodes of La Fontaine's Fables, after Oudry. Rich pastel coloring with dainty lavender rose grounds. Circa 1780.

R. H. Maynard.  
Hepplewhite Period

## 999—TWO CARVED MAHOGANY ARMCHAIRS

420. Leaf-molded open oval back with scrolled splat presenting the Prince of Wales' feathers; molded scrolled arms. On reeded tapering legs. Seat and arm pads upholstered in seventeenth century Italian crimson cloth of silver damask; woven with interesting vase motives enhanced with animalistic handles and occupied by wheat and husk scrolls. Circa 1785.

John H. Maunel.

## 1000—NEEDLEWORK WALNUT STATE CHAIR

Louis XIV Period

350. High oblong back and seat, upholstered with gros-point displaying fantastic floral and other scrolls in brilliant colors on fine azure blue grounds. Molded S-scrrolled arms, supports and legs with broken double-U scrolled stretcher. Circa 1675.

H. F. Dawson.  
English Eighteenth Century

## 1001—FIVE CARVED WALNUT CHAIRS

English Eighteenth Century

650. Open scrolled oblong paneled backs, the pediment developing a central seated cupid, the lower rail a shell motive; supported on spirally twisted balusters; leaf-enriched seats. On similar spiral baluster legs, H-stretcher and a frontal stretcher similarly carved to the pediment. Seat and back panel caned. Circa 1750.

Height, 2 feet 4½ inches; length, 3 feet 5 inches; width, 2 feet 5 inches.

Note: These chairs, in the Charles II Style, were probably made to enlarge an existing set of the original period.



1002—NEEDLEWORK MAHOGANY WING CHAIR *English Eighteenth Century* *Otto Bernet agt.*

775. Finely serpentine back, scrolled wings, arms and loose seat cushion upholstered in gros-point; displaying scrolled medallions of growing blossoms and jardinière of flowers, in rich colors variously on black and crimson grounds. Molded square legs with plain H-stretcher. Circa 1750.

1003—NEEDLEWORK LACQUÉ CANAPÉ

110. Oval molded back with scroll arms; supported on tapering fluted and gadrooned round legs. Seat, back and arm pads upholstered in Point Hongroise, displaying finely scrolled floral vines in pastel colors on ivory grounds. Circa 1780.

Height, 3 feet 1 inch; length, 3 feet 7 inches.

1004—SIX NEEDLEWORK LACQUÉ ARMCHAIRS

*Mr. Hugh Murray.*  
Directoire Period

1200. Molded oblong flaring backs, incurved arms finished with pateræ and flutes; fluted vase supports. On round tapering legs; finished deep ivory. Seats, backs and arm pads upholstered in petit-point developing rustic vines bearing purple grapes on an ivory ground. Circa 1798.

1005—TWO CARVED AND GILDED ARMCHAIRS

*Mrs. George Henry.*  
Adam Period

400. Interesting scrolled cartouche backs enriched with leaf cabochon at center and husk moldings; scrolled arms, seat with shell and wheat motives. Supported on cabriole legs adorned with leaf-scrolled cartouche at knees and French scroll feet. Seat, back and arm pads upholstered in delicate Louis XIII brocade, woven in tans, ivory, light green and blue with lace-like floral motives and ribbons. Frames finished in ivory lacqué, parcel gilded. Circa 1775.

Note: These chairs, in Robert Adams' early manner, are most interesting examples of English workmanship.

1006—SIX CARVED AND GILDED CHAIRS

*D. Clarence.*  
Directoire Period

280. Oblong molded backs, incurved scroll arms and supports. Supported on tapering square, castored legs; enriched with varied husk drops, bouquets of flowers, water and acanthus leaves. Backs, loose seat cushions and arm pads upholstered in deep rose-du-Barry silk lampas, woven in green and cream with wreathed medallions, each enclosing vase and two perched doves; the seats with lyres and cornucopias of flowers. Circa 1798.

1006-A- *Chaise 4*

320.

*G. Y. Huber and Co.*

1007—FOUR CARVED AND GILDED CHAIRS

*Directoire Period*

Similar to the preceding.

480.

J. A. Saks

1008—NEEDLEWORK MAHOGANY WING CHAIR *English Eighteenth Century*

Serpentine crowned back, scrolled wings, arms, and loose cushion seat; upholstered in gros-point with scrolled vines of large flowers and fruit in brilliant colors on soft yellow grounds. Molded square legs. Circa 1750.

975.

Otto Bernet, agt.  
*Italian Renaissance*

1009—NEEDLE-PAINTED VELVET WING CHAIR

High peaked and scrolled back, with wings serpentine into broadly scrolling arms. Supported on interesting walnut cabriole legs, English, circa 1725. Back, wings and loose seat cushion upholstered in lustrous flame rose sixteenth century velvet; the back enriched with a portion of an orphrey, displaying in arched niches seated figures of St. Peter and Mary Magdalene. Trimmed with rare ancient patterned galloon and silk fringe.

725.

*From the collection of Sir Thomas Beecham, Bart., Mursley Hall, Buckinghamshire.*

A. J. Kobler

1010—NEEDLE-PAINTED VELVET WING CHAIR

*Italian Renaissance*

Similar to the preceding, with rounded seat and balustered H-stretcher in mahogany; the orphrey enriching back displays standing figures of St. John and St. Peter within golden niches.

825.

Mrs. B. H. Homan

1011—NEEDLE-PAINTED WING CHAIR

*Italian Renaissance*

Similar to the preceding; with mahogany legs. The orphreyed back displaying the busts of three saints in finely scrolled rondels.

700.

E. Stevenson

1012—NEEDLEWORK MAHOGANY WING CHAIR *English Eighteenth Century*

Serpentine crowned back, arched wings, out-scrolling arms and loose cushion seat, upholstered in gros-point developing leaf and strap scrolled arabesque medallions amid floral sprays and bouquets in brilliant harmonious colors on tawny-brown grounds. Unusual flaring tapering legs with stock toes. Circa 1750.

150.

## 1013—NEEDLEWORK OAK SETTEE

1600. Tri-paneled molded back; enriched with cornice broken with brackets and having pear-shaped pendants over pilasters; quaint scrolled arm with unusual out-turned baluster supports. Seat rail with central flutes marked with augered circles at intervals. Supported on three finely balustered frontal legs, with plain stretcher and intermediate balusters matching legs. Loose seat cushion upholstered in Tudor gross-point displaying elaborate leaf motives, scrolling from a central pear-shaped device and sheltering varied birds, stags, hounds and fruit. Executed in soft rich colors on a rich blue ground. Circa 1685.

Height, 3 feet 7 inches; length, 6 feet.

From the collection of Sir Guy Laking, Bart., C.B., Keeper of the King's Armoury.

*Mrs. Blair.*  
*Directoire Period*

## 1014—CARVED AND GILDED TAPESTRY SUITE

180. Comprised of a sofa and two armchairs. Open molded oblong backs with central lyre splats flanked by arched and fluted columns; curved arms with patera terminals on fluted vase-shaped leaf-enriched supports; tapering round legs adorned with patera and gadrooned flutes. Triple-back sofa. Seats of Aubusson tapestry; woven with leaf and husk scrolled medallions in dull tones on a lavender ground and paneled old yellow borders. The frames apparently of a later period. The tapestry has been restored. Circa 1795.

Sofa height, 3 feet 3 inches; length, 3 feet 10 inches.

*J. M. Richardson and Son.*  
*Georgian Period*

## 1015—CARVED AND GILDED SOFA

125. Molded flat arched back with central lobed motive of patera and scrolled leaves; molded scroll arms and fluted supports; shaped seat, enriched with leaf molding and scrolled fret. Supported on square baluster legs adorned with long acanthus leaves at corners. Back, inner and outer arms and loose seat cushion, upholstered in gold brocade, woven with infloretted ribbons emitting bouquets on damassé ivory ground. Circa 1765.

Height, 3 feet 2 inches; length, 6 feet 6 inches.

Note: This ornate sofa designed in Robert Adam's early manner and probably from Hepplewhite's atelier.

1016—CARVED AND GILDED VELVET SCREEN

Georgian Period

280. Four folds; displaying cut and uncut crimson Genoese velvet, woven with varying highly conventionalized bouquets of flowers and fruit, the back covered with wine-red velvet. Surrounded by finishing open scrollings and moldings, developing lattice panels, weird griffons, satyr masks and many claw feet. Circa 1760.

Height, 6 feet 7 inches; width, 7 feet 10 inches.

1017—INLAID WALNUT DESK

H. Riefenzydel.  
Queen Anne Period

625. Rectangular overhanging top, with hinged slant front molded on three sides and having on the lower edge a small molded book rest; interior elaborately fitted with finely valanced pigeonholes, four shaped drawers and purple velvet on writing flap. Double-beaded lower case; fitted with three unusual incurved inset top drawers, pedestals of three drawers each and recessed closet in center. Supported on well-molded plinth and bulbous feet. Richly figured walnut with golden patina, inlaid with broad herring-bone bandings. Mounted with floral engraved scroll-back, brass bail handles and escutcheons. Circa 1710.

Height, 3 feet 2 inches; length, 3 feet 2½ inches.

From the collection of Sir Edward Holden, Bart., Glenelg, Great Barr.

1018—INLAID WALNUT DESK

O. H. Sawyer.  
Queen Anne Period

425. Low sloping fall front overhanging the under body. Interior fitted with numerous compartments, drawers, and back slide disclosing secret compartment; lined with green cloth. Body fitted with one long mock drawer and three drawers under; trimmed with brass bail handles and escutcheons. Supported on molded plinth with scroll-bracketed stump feet. Rich veined walnut with golden brown patina. Circa 1710.

Height, 3 feet 3 inches; length, 3 feet 6 inches.

1019—CARVED AND GILDED CONSOLE TABLE

Mrs. George Peary.  
Period of the Consulate

110. Oblong frieze enriched with leaf and rosette moldings; paneled with rosetted square panels, interrupted with oblongs of scrolled eagles, honey-suckle motives and central Papal Coat-of-Arms, mantled with a biretta and displaying three mounts under a rayed sun. Supported on frontal cabriole legs composed of winged lion-heads scrolled with leafage and finished with banded claw feet, set on molded cross plinths; fluted back pilasters similarly set. Molded oblong Alps-green marble top of deep rich color. Circa 1799. (Portions of the delicate frieze missing.)

Height, 3 feet 4½ inches; length, 5 feet 8 inches.



*Fifth Afternoon*

1020—CARVED AND GILDED CONSOLE TABLE

*Hayden and Co.  
Chippendale Period*

90. Open frieze with cupid bow front and serpentine ends; enriched with central shell motive, scrolled with leafage into double scrolled recessed cabriole legs, adorned with similar motives to the frieze. Supported on shaped egg and dart molded plinth. Rare, deeply molded plum-pudding Brocatelle marble top following the contour of the frieze. Circa 1760.

*Height, 2 feet 8½ inches; length, 3 feet 4 inches.*

*From the collection of Frances, Lady Trevelyan, Northumberland.*

1021—CARVED AND GILDED CONSOLE TABLE

*M. Goldman.  
Georgian Period*

200. Leaf-enriched oblong frieze with double broken front; adorned with flutings and central scrolled acanthus leaf. Supported on four frontal and two rear cabriole legs with large acanthus leaves and side husks, scrolled into tapering paneled square legs, finished with stock toes. Massive Alps-green marble top of deep rich color. Circa 1765.

*Height, 2 feet 9 inches; length, 5 feet 3 inches.*

1022—CARVED AND GILDED CONSOLE TABLE

*Hayden Co.  
Georgian Period*

120. Oblong molded and sanded frieze; enriched with leaf-scrolled apron having large central shell motive, and flowing into the convex contour of the cabriole legs into which it is strapped; the legs adorned with large acanthus-leaf knees and claw and pad feet. Molded Alps-green marble top of deep rich color. Circa 1740.

*Height, 2 feet 9 inches; length, 5 feet.*

1023—TWO CARVED AND GILDED CONSOLE TABLES

*Mrs. George Leary.  
Adam Period*

750. Depressed semicircular frieze, enriched with central panel occupied by a festooned vase; flanked by flutings interrupted by honeysuckle motives and pateræ pilasters. Supported on fluted round tapering legs with stock toes; enriched with varied leaf members. Molded Alps-green marble top of the same contour as frieze. Circa 1785.

*Height, 2 feet 11 inches; length, 5 feet.*

*Note: Pergolesi, one of Robert Adam's most prominent coadjutors, is responsible for the motives of these charming tables.*



1024—CARVED AND GILDED CONSOLE TABLE

*Georgian Period*

200. Egg and dart molded frieze broken with semicircles over four frontal and two back legs and thereon enriched with leafage, between the semicircles with geometric oval interlacing fret motives, finished with ribbon and rosette molding. Supported on six round legs with nulled central bands and finished with molded square arched feet; the four frontal grouped in pairs at ends. Beautiful Siena marble top following the contour of frieze. *Circa 1750.*

*Height, 2 feet 9 inches; length, 6 feet.*

*Note:* This interesting table is a very unusual specimen of Gothic Chippendale.

1025—CARVED AND GILDED MIRROR

*Mrs. Genze Reary,*  
*Georgian Period*

85. Massive leaf and rocaille scrolled frame; enriched with double serpentine pediment, centered with a female mask; the sides with robust trusses garlanded and pendent with flowers, fruit and wheat and supported on a scrolled husk valance developing satyr masks; the foot scrolling, centered with a winged and crowned bearded male mask. Old silvered mirror. *Circa 1735.*

*Height, 7 feet 8 inches; width, 4 feet 7 inches.*

*Note:* This dignified mirror is in the manner of William Kent, architect (1685-1748).

1026—TWO LUSTERED BRONZE MIRRORS

*Grisberg and Perry,*  
*Venetian Renaissance*

220. Sunk elongated octagonal mirror with three-banded frames of gilded bronze; enriched with scrolled shell motives, leaf strap panels at corners, terminating in satyr heads on the outer points; finished with a floral outer border, scrolled and mirrored pediment. These frame panels are fitted with mirrors, the inner series smaller and canted toward center, and are all adorned with ornate floral cut glass lusters and garlands, fitted on their faces, producing a rich effect. (One needs restoration.)

*Height, 6 feet 1 inch; width, 5 feet.*

1027—CARVED AND GILDED MIRROR

*Mr. Jefferies.*  
Georgian Period

Molded oblong frame; serpentine at crown and paneled with mirrored border; inner gadroon molding following the contour of the outer frame, the two connected by bandings of leafage at intervals. The crown has a further enrichment of rocaille scrolls and a central mirrored cartouche crested with an open shell motive festooned with flowers, which continue at intervals, entwining the side moldings of frame; the central panel at foot adorned with a rocaille and scroll cartouche above and long scrolled rocaille under. Supported on leaf-scrolled rocaille feet. *Circa 1750.*

*Height, 9 feet 9 inches; width, 4 feet 9 inches.*

1028—STAINED-GLASS CASEMENT

*Mr. Kimball.*  
English Renaissance

"Henry VII," wearing typical costume of the period, standing on a tessellated pavement, under an architectural canopy and before a floral background. Broadly leaded, the rich yellows and browns of the costume admirably developed before the crimson background.

*Height, 7 feet 3 inches; width, 2 feet 11½ inches.*

Enclosed in ancient molded wood frame.

*Note:* This interesting casement and its companion were removed during alterations to Hampton Court Palace during the nineteenth century.

1029—STAINED-GLASS WINDOW

*Mr. Kimball.*  
English Renaissance

"Queen Elizabeth." Companion to the preceding. (Glass of features cracked.)

1030—CARVED AND GILDED CONSOLE TABLE

*Charles Dickens.*  
English Eighteenth Century

Oblong molded frieze, supported by an eagle with outspread wings, standing on an open scrolled base and marbleized incurved plinth.

*Rosso antico* marble top, with outset round flanges at center and frontal corners. *Circa 1735.*

*Height, 35 inches; width, 35 inches.*

1031—CARVED AND GILDED SIDE TABLE

*Mr. Jefferies.*  
Georgian Period

Leaf-molded oblong frieze, adorned with wave scrollings, finished with ribbon and rosette astragal molding. Supported on sanded cabriole legs enriched with acanthus knees and claw feet, and bracketed into scroll aprons with leaf and rosette centers. Deep toned Alps-green marble top. *Circa 1735.*

*Height, 32½ inches; length, 44 inches.*

- 1032—CARVED AND GILDED CONSOLE TABLE *English Seventeenth Century*  
 Oblong; open scrolled front developing boldly leaf scrolled cupid-heads at corners and center and a further enrichment in center of husks and broad acanthus leaves. Scrolled end stretchers adorned with masks. Finished black lacqué with the leafage gilded. *Antique verde* marble top. *Circa 1690.* *Height, 3 feet 3½ inches; width, 4 feet 2½ inches.*

- 1033—TWO CARVED AND GILDED CONSOLE TABLES *Sheraton Period*  
 Semicircular frieze, molded and broken over legs; enriched with entwined rosetted medallions, pateræ and pearl astragal moldings. Supported on beautiful fluted leaf-adorned tapering legs and unusual incurved reeded stretcher. Rich Alps-green marble top. *Circa 1790.*

*Height, 35 inches; length, 51 inches.*

- 1034—CARVED AND GILDED CONSOLE TABLE *English Eighteenth Century*  
 Oblong frieze with outset corners, boldly enriched with open valanced rocaille motives and leafage scrolling into rope molded cabriole legs developing cartouches at crowns and leaf-scrolled feet. Massive Alps-green marble top, with broken corners. *Circa 1740.*

*Height, 34½ inches; length, 54½ inches.*

- 1035—CARVED AND GILDED CONSOLE TABLE *Georgian Period*  
 Molded serpentine open frieze; beautifully enriched with garland of flowers and scrolled oval central cartouche; scroll-bracketed into the incurved cabriole legs, adorned with leafage, husks, molded bands and panels. Rich Alps-green marble top. *Circa 1760.*

*Height, 30½ inches; length, 34½ inches.*

*Note:* This table, designed under the influence of Dary or Chippendale, marks the period when the English carver mastered and realized the beauty and virility of the Louis XV style.

- 1036—TWO CARVED AND GILDED CONSOLE TABLES *Georgian Period*  
 Oblong frieze; enriched with wave scrollings, egg and dart, and rosetted ribbon moldings. Supported on a powerful eagle with spread wings, standing on rockery and square, enriched molded base. Alps-green marble top. *Circa 1735.* *Height, 33 inches; length, 39½ inches.*

*Note:* These interesting Eagle Tables were designed by William Kent, architect (1685-1748).

1037—CARVED AND GILDED SIDE TABLE

*H. C. Rickman.*  
Georgian Period

250.

Rare arched frieze; enriched with gadrooned flutings, rosetted medallion molding and large open central acanthus leaf-scrolled double-shell motive, developing beautiful side-leaf scrollings; these finished with rocaille motives bracketed into cabriole legs; the legs adorned with shells and long leaves at knees and bold claw feet. Deep-toned Alps-green marble top. Circa 1750.

Height, 2 feet 8 inches; length, 5 feet 4 inches.

Note: An exceptionally finely proportioned specimen of this period, in unusually perfect condition, designed by James Gibbs, architect (1682-1754).

1038—CARVED AND GILDED CONSOLE MIRROR

*G. W. Richardson and Son.*  
Louis XV Period

120.

Oblong panel; molded at crown and foot. Supported by lightly molded paneled pilasters enriched with rocaille and floral pendants and scroll appliqués at foot; gadrooned mirror frame, leaf-scrolled at foot and similarly adorned at crown, there developing a central leaf cartouche surmounted by a larger open rocaille cartouche festooned with flowers and evolving further lighter scrolls forming an irregular enclosing panel for the cartouche. Finished pale yellow lacqué with the embellishments gilded. Circa 1760.

Height, 6 feet 1 inch; width, 40½ inches.

1039—CARVED AND GILDED MIRROR

*Mrs. St. George.*  
Georgian Period

85.

Molded oblong frame scroll arched at crown, the molding enriched with medallioned pateræ, entwined with open scrolled palm branches and floral vines, centered at foot with a floral cartouche. Surmounted by leaf bracket occupied by a basket of loose flowers. Supported on leaf-enriched outset scrolls. Circa 1735. (Needs slight restoration.)

Height, 9 feet 6 inches; width, 4 feet 6 inches.

1040—TWO CARVED AND GILDED CONSOLE MIRRORS

*Mrs. H. Grace.*  
Georgian Period

240.

Rectangular panel finished with molded cornice and bold side moldings. Arched scrolled mirror frame set low and enriched with garlands and festoons of flowers; surmounted by a further arch and panel with shaped top developing a scrolled ovoidal cartouche and central scrolled vase of flowers; long narrow pilasters scrolled with rocaille at intervals. The carved embellishment gilded; the ground painted with varying diaper patterns in colors; the interior of crowning cartouche depicting an Italian landscape. Circa 1775.

Height, 8 feet 4½ inches; width, 3 feet 11½ inches.



1041—CARVED AND GILDED PALACE CONSOLE TABLE *Georgian Period*

440.

Molded broken front top with expanding serpentine ends; open valanced frieze with leaf scrollings and festoons flanking an oval central medallion enclosing "Head of a Roman Emperor." Vandyke valanced ends enriched with varied husks. Supported on latticed pilaster blocks and deeply incurved cabriole legs enriched with fantastic winged and leaf-hooded masks, leaf scrolls and claw feet. Deeply leaf-scrrolled stretchers animated by a cynical dragon and finished in center with a round pedestal, surmounted by a playful seated pseudo-Chinese male figure. Inset top of rare Brèche de Rose marble. *Circa 1755.*

*Height, 2 feet 11 inches; length, 7 feet 8½ inches; diameter, 2 feet 10½ inches.*

*From the collection of Lady Cunard, Carlton House Terrace, London.*

1042—CARVED AND GILDED CONSOLE TABLE *Georgian Period**Hayden and Co.*

20.

Leaf-molded oblong top with leaf and rocaille frieze enriched with open festoons of drapery and central scrolled cartouche bearing winged cupid's head and sheaf of arrows. Supported on ornate cabriole legs, composed of festooned and scrolled male busts, finished with leaf-scrrolled and arabesque claw feet. Massive Alps-green marble top of deep rich color. *Circa 1745.*

*Height, 2 feet 11 inches; length, 6 feet 1 inch.*

*Note: William Kent, architect (1685-1748), designed this interesting table.*

1043—CARVED AND GILDED SIDE TABLE *Georgian Period**Mr. Jefferey.*

160.

Oblong top; enriched with water leaf and pearl moldings and interlacing medallioned rosettes, interrupted with a central oblong panel, adorned with a fluted water vase and perched doves. Supported on tapering fluted square legs, embellished with leaf members, festooned bandings and vase feet. Rich Siena marble top. *Circa 1785.*

*Height, 3 feet 2 inches; length, 6 feet 4 inches.*

*Note: This classic table was designed by Robert Adam, architect (1728-1792).*



1044—TWO CARVED AND GILDED CONSOLE TABLES

*W. R. Hearst.*  
Georgian Period

220.

Richly molded oblong frieze adorned with open rocaille scrolled apron, having a central satyr mask and curious bellowing masks at sides. Supported on leaf and husk enriched cabriole legs with hooded head of men "emblematic of Winter," deeply scrolled X-stretcher terminated with four chimeric dragons and central round medallion pendent with acanthus leafage. Massive top inlaid with rarely veined Alps-green marble. Circa 1745.

Height, 3 feet; length, 5 feet 2 inches.

Note: This table is a rare example of the work of William Kent, architect (1685-1748).

1045—CARVED AND GILDED MIRROR

*Mr. Jefferson.*  
Italian Renaissance

90.

Oblong; enriched with gilded leaf scrolls superimposed with garlands of flowers and fruit and a central youthful satyr in the pediment; the latter finished black lacqué.

Height, 5 feet 5 inches; width, 5 feet 3 inches.

1046—CARVED AND GILDED MIRROR

*G. W. Richardson.*  
Georgian Period

170.

Oblong frame with mirror border, both leaf-molded, the mirror overlaid with open scrolled medallions connected by rosettes. Supported on fluted Corinthian columns sustained at foot by leaf brackets enclosing a molded apron adorned with female mask and fine festoons of flowers. Molded half-round laurel garland frieze broken over columns and in center with a fluted panel festooned with beribboned laurel wreath. Double broken sloping pediment with open center occupied by a large florally festooned vase. The pediment is deeply soffited and enriched with medallions, leaf and dentil moldings. In the manner of William Kent, architect. Circa 1735.

Height, 7 feet 6 inches; width, 4 feet 4½ inches.

1047—CARVED AND GILDED MIRROR

*Mr. St. Cyr.*  
Georgian Period

145.

Molded oblong central mirror frame, flanked on all sides with leaf-enriched scrollings enclosing small mirrors; the crown developing a low scrolled oblong above center; surmounted by a husk-festooned pear-shaped motive with double open scrolled shoulders, the sides with leafage, palm branches and flowing husks; cartouched apron with festoon of husks. Vauxhall mirrors with portions beveled (several minor mirrors cracked). (Needs slight restoration.) Circa 1760.

Height, 7 feet 10 inches; width, 3 feet 6 inches.

1048—CARVED AND GILDED CONSOLE TABLE

*Georgian Period*

120. Guilloche molded oblong frieze. Supported by four frontal festooned caryatids whose heads cover the frieze pilaster blocks, tapering legs enriched with laureled centers and stock toes. Back legs similar, draped at crown. Massive top inlaid with beautifully toned Siena marble. Circa 1785.

Height, 3 feet 1½ inches; length, 6 feet 3½ inches; diameter, 3 feet 1 inch.

1049—GOLD-EMBROIDERED FIVEFOLD SCREEN

*Otto Bernet. agt.*  
*Régence Period*

275. Marvelously rich needlework displaying in each panel central motives in gold, of scrolled leafage developing panneau, valance and vase emitting beautiful bouquets, vines and garlands of flowers in natural colored silks on a silver ground entirely worked with minute, raised vines of tiny flowers. Scroll-molded frames enriched with vines; apparently of a later period. Finished in soft green lacqué, parcel gilded. Circa 1720.

Height, 6 feet; length, 10 feet.

1050—TWO CARVED WALNUT COLUMNS

*J. C. Palmer.*  
*English Seventeenth Century*

160. Curious spirally twisted shaft enriched with a stringing of pearls on the bosses and gilded vines between. Supported on circular leaf-adorned molded base. Surmounted by composite Corinthian columns. Finished deep ivory, parcel gilded. Circa 1720.

Height, 8 feet 5 inches.

Note: In the manner of Sir Christopher Wren, architect (1632-1723).

1051—TWO MASSIVE CARVED MAHOGANY TORCHÈRES

*Newbold.*  
*Georgian Period*

140. Circular molded gadrooned top; expanding shaft enriched with acanthus leaves, double gadrooned boss and intricate rope molding; supported on square plinth with ivy-sprayed panels, four claw feet and round fluted central shaft, set on incurved square base. Circa 1795.

Height, 6 feet.

From the collection of Sir Henry Dering, Surrenden Park, Ashford.

## 1052—SCULPTURED MARBLE MANTELPIECE

H. A. James  
Adam Period

190. Statuary marble. Broad molded shelf with round corners. Finely molded frieze, with central oblong panel adorned with a graceful urn; deep pilaster blocks with oval leaf pateræ. Wide pilasters, enriched with beautiful open tapering shafts of rare pink "Fleur-de-Pêche" marble. Supported on deep blocks. Circa 1790.

Height, 4 feet  $5\frac{1}{2}$  inches; length, 5 feet 3 inches.Opening height,  $40\frac{1}{2}$  inches by  $40\frac{1}{2}$  inches.

## 1053—INLAID JASPER MARBLE MANTELPIECE

H. J. Dawson.  
Adam Period

625. Statuary marble. Richly molded entablature, partially broken over center and pilasters and enriched with delicate inlaid dentils; the frieze with central oblong panel adorned with a graceful husk and ribbon festooned urn, flanking panels inlaid with key pattern in pink and red jasper of magnificent quality, the fascia band under of the jasper; pilaster blocks adorned with military trophies. Lightly paneled pilasters, crowned with leaf-enriched Ionic capitals, with drops of medalion heads, wreathed and pendent with husks; flanking panels of the jasper. Supported on deep blocks. Circa 1785.

Height, 5 feet 5 inches; length, 6 feet 7 inches.

Opening height, 3 feet  $7\frac{1}{2}$  inches; length, 4 feet  $\frac{1}{2}$  inch.

## 1054—SCULPTURED MARBLE MANTELPIECE

Mrs. J. L. Frothingham.  
Adam Period

600. Statuary marble. Finely molded entablature, broken at center and over pilasters. The crowning molding, enriched with egg and dart motives, its fascia with beautiful small inlaid flutings of rose jasper alternating with incavo pateræ; soffited to a water-leaf molding. The frieze adorned with oblong sculptured panel presenting classic subject landscape and figure "Allegorical of the Arts," flanked by flutings on an inlaid ground of green serpentine; the pilaster block adorned with trophies of military and musical instruments; supporting stringing of molded S-scrolls. The pilasters, with water-leaf capitals, central pateræ and leaf and dart enriched base, are inlaid with flutings of green serpentine. The interior facing is finished with an egg and dart molding and a band of finely scrolled honeysuckle motives and husk drops. Circa 1785.

Height, 4 feet  $10\frac{1}{2}$  inches; length, 6 feet  $10\frac{1}{2}$  inches.Opening height, 3 feet  $2\frac{1}{2}$  inches; length, 3 feet  $10\frac{1}{2}$  inches.

*Mr. Blank*

1055—SCULPTURED INLAID MARBLE MANTELPIECE

*Adam Period*

575. Statuary marble, inlaid with beautiful Brocatelle Siena. Richly molded entablature, broken over pilasters and inlaid with marble dentils. Frieze of the fine Siena broken in center with sculptured oblong landscape occupied by the famous lion of Hercules. Molded pilaster blocks adorned with pedestaled urns. Finished with a fascia of Siena. Pilasters of the Siena guarded by statuary marble moldings and enriched with gadrooned, fluted columns with husk-festooned Ionic capitals. On deep blocks. Circa 1785.

*Height, 4 feet 9 inches; length, 5 feet 5½ inches.*

*Opening height, 3 feet 6 inches; width, 3 feet 4½ inches.*

1056—SCULPTURED MARBLE MANTELPIECE

*Ginsberg and Perry. Adam Period*

700. Statuary marble, richly molded entablature, broken over center, pilasters and returns; the soffited cornice adorned with leaf, egg and dart motives; the frieze with oblong central festooned panel enclosing a classic Wedgwood plaque of blue and white jasper, depicting "The Judgment of Paris," flanked by series of flutings interrupted by pedestaled vases, finished at foot with string molding which continues round pilasters. The pilaster blocks are adorned with oval Wedgwood plaques variously depicting "Mercury" and "Paris." The pilasters on front and returns adorned with beautiful open Ionic columns; supported on deep blocks. Interior fascia molded with leaf motives. Circa 1785.

*Height, 5 feet 3 inches; length, 7 feet 6 inches.*

*Opening height, 3 feet 8 inches; length, 4 feet.*

*Note: This beautiful mantelpiece is from the hand of Robert Adam, architect (1728-1792).*

*Out*  
1057—SCULPTURED MARBLE MANTELPIECE

*Adam Period*

Statuary marble. Richly molded entablature, broken over center and pilasters and adorned with pateræ, flutings, and inlaid dentil member under. Frieze enriched with central oblong panel sculptured with subject, "Cleopatra Reclining before the Pyramids," flanking panels of beautiful entwining round medallions of varied pateræ; under is a series of fluting and smaller pateræ. Pilaster blocks of graceful urns. Broad pilasters with inner molded fascia, embellished with leaf-enriched Ionic half columns. On deep bases.

*Height, 5 feet 4 inches; length, 6 feet 10½ inches.*

*Opening height, 4 feet ¾ inch; length, 4 feet 3 inches.*

*Note: This charming mantelpiece has all the dainty refinement given in great fulness by Adam to his creations.*



*H. W. Williams.*

1058—SCULPTURED MARBLE MANTELPIECE

*Adam Period*

430.

Statuary marble, inlaid with rarely veined Siena marble. Richly molded and soffited entablature, adorned with inlaid Siena marble flutings. Deep frieze, enriched with oblong central panel sculptured with classic subject, "Cupids Sporting before the Seated Goddess Venus," flanked by especially fine long Siena fluting. Graceful incurved pilaster blocks. Interior facings of Siena, finished with statuary marble moldings. Pilasters finely fluted and supported on deep blocks. Circa 1780.

*Height, 5 feet 1½ inches; length, 6 feet.*

*Opening height, 3 feet 7 inches; length, 4 feet 9 inches.*

*Gmberg and Levy.*

1059—SCULPTURED MARBLE MANTELPIECE

*Adam Period*

350.

Statuary marble. Delicately molded entablature with soffit molding, broken at center and pilasters. The frieze enriched with oblong central panel adorned with a graceful festooned urn; fluted flanking panels, supported on a band of beautiful Brocatelle marble. Pilaster blocks enriched with beribboned trophies of bows and quivers. Fluted tapering pilasters set on a breast of similar Brocatelle and deep foot blocks. Small curiously stopped fascia molding. Circa 1780.

*Height, 5 feet; length, 6 feet.*

*Opening height, 4 feet 1 inch; width, 4 feet 1 inch.*

*Hayden and Co.*

1060—SCULPTURED JEWEL MARBLE MANTELPIECE

*Adam Period*

270.

Statuary marble; richly molded entablature, broken over center and pilasters. Frieze adorned with central sculptured panel, "A Bacchic Cupid"; flanked by panels of festoons and stellate motives set with rhinestones and colored faceted stones. Pilaster blocks having jeweled stellate center, carved enwreathment, and bordered with the jewels which also appear as festoon on the central panel. Broad pilasters with inner molded fascia and flat columns set with similar jewels to frieze displaying bowknotted diminishing pendants of stellate oval medallions. On deep bases.

*Height, 5 feet 7 inches; length, 7 feet 1 inch.*

*Opening height, 4 feet 8 inches; length, 5 feet 1½ inches.*





# SIXTH AND LAST AFTERNOON'S SALE

SATURDAY, NOVEMBER 20, 1920

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

*A. P. Kirkland.*

1062—NEEDLEWORK MAHOGANY BENCH

*English Eighteenth Century*

250. Oblong seat of gros-point displaying highly conventionalized pomegranate and flower sprays closely placed; executed in rich colors on a tawny ground; trimmed with fringe, on six molded square legs with double H-stretchers. *Circa 1750.*

*Otto Bernet. apt.*

1063—NEEDLEWORK MAHOGANY BENCH

*English Eighteenth Century*

230. Oblong loose seat; upholstered with gros-point developing central wreathed fountain and surrounding sprays of flowers in brilliant colors on black ground. Molded frieze with round corners, finely shaped and bracketed cabriole with sheep feet and balustered H-stretcher. *Circa 1715.*

*Height, 18 inches; length, 21½ inches.*

*From the collection of Sir Edward Holden, Bart., Glenelg, Great Barr.*

*Stevenson.*

1064—NEEDLEWORK CARVED WALNUT BENCH

*William and Mary Period*

350. Oblong seat, upholstered with gros-point developing vines of large flowers in rich tones on tawny-black ground. Supported on reversed double-scrrolled cabriole legs with claw feet. Elaborate pierced scroll and leaf, front and rear stretchers; central balustered H-stretcher. *Circa 1690.*

*Height, 18 inches; length, 21½ inches.*

*From the collection of the Right Hon. Lady Sackville, Knole Park, Sevenoaks, Kent.*

*Shewen.*

1065—TWO BEAUVAIS TAPESTRY STOOLS

*Empire Period*

320. Square boxed seat, upholstered in finely woven tapestry; displaying laureated coronets within a scrolled and wreathed medallion; ivory borders, scrolled with honeysuckle, pateræ and acanthus leaves; in rich crimson, blue and green with lavender center. Supported on carved and gilded scrolled legs.

*Height, 19 inches; top, 19 inches square.*

*Y. Williams.*

1066—TWO BEAUVAIS TAPESTRY STOOLS

*Empire Period*

300. Similar to the preceding.

*Mrs. George Leary.*

1067—TWO NEEDLEWORK BEECH BENCHES

*Queen Anne Period*

880. Oblong seat, upholstered with petit- and gros-points developing a finely scrolled bouquet of large flowers in rich colors on golden-yellow ground; trimmed with multicolored fringe. Supported on fine bracketed cabriole legs and balustered H-stretcher. *Circa 1710.*

*Height, 18 inches; length, 19½ inches.*

*From the collection of the Dowager Countess of Wolsley, Hampton Court Palace.*

*A. J. Halow.*

1068—TWO NEEDLEWORK WALNUT BENCHES

*Louis XIII Period*

340. Oblong; supported on baluster legs and stretchers, the seats upholstered in gros-point; variously displaying strap arabesqued jardinière of flowers and husk-scrolled flowers in brilliant colors on tawny-black grounds. Trimmed with varied silk fringe. *Circa 1630.*

*Height, 14 inches; length, 30 inches.*

*Mr. Shewen.*

1069—LARGE NEEDLEWORK POLE SCREEN

*English Eighteenth Century*

350. Oblong adjustable panel; enriched in petit- and gros-point with double arabesque floral scroll border on ivory ground. Enclosing subject, "Paris Presenting the Golden Apple to an Amply Draped and Enthroned Venus; Mercury, Minerva and Juno Nearby." Mahogany pole, supported on scrolled tripod feet.

*Height, 5 feet 10 inches.*

*Sixth and Last Afternoon*

1070—NEEDLEWORK POLE SCREEN

*Stevenson.*  
English Early Eighteenth Century

290. Oblong adjustable panel with canted corners; enriched in petit- and gros-points with jardinière of flowers standing on tessellated ground; soft harmonious colors on black ground. Mahogany pole, gadroon-balustered toward foot, supported on scrolled tripod legs.

Height, 59 inches.

1071—PETIT-POINT POLE SCREEN

*Otto Bernet agt.*  
English Seventeenth Century

225. "Bacchus and Ariadne." Oblong adjustable panel, displaying the Goddess seated under a bower of fruit trees at right with the laureated god approaching, accompanied by a kneeling Satyr bearing an armful of fruit. Enclosed within a border of leaf scrolls. Executed in rich harmonious colors, with the border and blue-black ground in gros-point. Supported on an eighteenth century mahogany pole with scrolled tripod feet.

Height, 60¾ inches.

1072—NEEDLEWORK POLE SCREEN

*Mrs. F. V. Stone.*  
English Seventeenth Century

290. "Arcadia." Oblong adjustable petit-point panel displaying an uneven flower-decked landscape sheltered by fruiting trees occupied by birds and monkey; at left is a beau standing behind a balustrade conversing with two shepherdesses. Executed in rich soft tones. Mahogany pole, balustered toward the tripod scrolled feet, of slightly later period.

Height, 59½ inches.

From the collection of Henry A. Warriner, Esq., Squire of Weston,  
Shipston-on-Stour.

1073—NEEDLEWORK POLE SCREEN

*A. C. Israel.*  
Queen Anne Period

350. "Harlequinade." Oblong adjustable petit-point panel, displaying the figures of a harlequin between two Court Beauties, standing amid wondrous fruiting and flowering shrubs. Scroll border in deeper coloring of gros-point. Mahogany pole, balustered toward the tripod scrolled feet.

Height, 63½ inches.

1074—NEEDLEWORK POLE SCREEN

*D. D. Luber.*  
English Early Eighteenth Century

225. Oblong adjustable panel; enriched with a vase of large flowers; executed in petit- and gros-point. Mahogany pole, finely balustered at foot and supported on scrolled tripod legs.

Height, 59 inches.

*H. H. Maynard.*

1075—NEEDLEWORN POLE SCREEN

*English Seventeenth Century*

400. Oblong adjustable panel; enriched in petit-point with subject, "The Judgment of Paris." The Graces, and Juno's emblem (a Peacock), Paris, Mercury and a flying cupid with wreath, are grouped in a flower-decked and wooded landscape. Mahogany pole, with twisted baluster at foot supported on leaf-enriched tripod feet; slightly later in period.

*Height, 5 feet 11 inches.*

*From the collection of Sir Arthur Cory-Wright, Bart., Ayot Place, Welwyn.*

*J. Williams.*

1076—AUBUSSON TAPESTRY FIRE SCREEN

*French Eighteenth Century*

200. Carved and gilded, molded cartouche-shaped frame. Supported on four clustered scroll-molded feet, enriched with acanthus leafage. The tapestry panel displaying three little boys playing peg-top in a diversified landscape; woven in rich colors with a fine note of crimson. Circa 1775.

*Height, 40½ inches; width, 23 inches.*

1077—NEEDLEWORK POLE SCREEN

*Mrs. Schultz.*

*Queen Anne Period*

275. Oblong adjustable panel; enriched in petit- and gros-points with quaint pseudo-Chinese scene, elephants drawing triumphal car and personages; within an arabesque floral scrolling sustaining two knights at tournament at crowning corners and two heralds at foot. Executed in soft-toned silks on tawny-black ground. Mahogany pole, with scrolled tripod legs.

*Height, 62½ inches.*

*Otto Bernet agt.*  
*Queen Anne Period*

1078—NEEDLEWORK WALNUT ARMCHAIR

725. Oblong back; fine spoon-shaped arms, with the fronts scrolled into the supports. On bracketed cabriole legs, with shell and husk knees and sheep feet. Back and seat upholstered with gros-point, displaying fantastic facing birds amid exotic fruit, flowers and a grotesque cartouche; executed in rich colors on tawny-black ground. Circa 1710.

*G. F. Huber and Co.*  
*Louis XIII Period*

1079—NEEDLEWORK WALNUT ARMCHAIR

325. Broad square back and seat; upholstered in gros-point, displaying angular scrolled holly sprays with red berries and flowing ribbons on deep ivory grounds. Scroll arms carved with floral vines and leafage. Supported on baluster legs, frontal and H-stretchers.



*Sixth and Last Afternoon*

1080—NEEDLEWORK CARVED WALNUT CHAIR

*C. B. Hoyt.*  
*Régence Period*

275. Serpentine crowned back; fine scroll molded arms and shaped seat enriched with valance of scrolled rocaille and husked vines; cabriole legs, terminating in unusual hoof feet. Seat and back upholstered with gros-point, displaying stellate medallions in soft colors and ivory alternating with formal crimson bouquets on rich blue ground. Circa 1720.

*Mrs. Sherrill.*

1081—TWO NEEDLEWORK CARVED WALNUT ARMCHAIRS *Louis XVI Period*

950. Scroll-molded, shaped frames having oval backs, enriched with bouquets of flowers. Upholstered with petit- and gros-point, in soft harmonious colors and crimson on deep ivory grounds; the backs with figures of Harlequin and Court Musician in rich flowing dress, amid growing flowers; seats with facing birds amid flowers and scrolled medallions. Circa 1775.

*Mrs. Gould.*

1082—TWO NEEDLEWORK BEECH ARMCHAIRS

*Directoire Period*

750. Molded broad oblong backs, incurved paneled arms, similar fluted supports. On pateræd, fluted tapering legs. Seats, backs and arm pads upholstered in petit-point, displaying loose bouquets of roses on ivory grounds, within oak wreaths bearing many acorns; pale blue borders. Circa 1795.

*From the collection of Sir Henry Dering, Bart., Surrenden Park, Ashford.*

*Mrs. F. Store.*

1083—TWO NEEDLEWORK WALNUT CHAIRS

*Régence Period*

750. Broad, scroll-molded and shaped frames with cabriole legs enriched with floral bouquets and husks. Backs, one displaying within a scrolled medallion an allegorical dancing female figure of Summer on ivory ground; the other, with seated figure of old man allegorical of Winter, on sapphire blue ground. Seats, with fantastic birds amid quaint floral and strap arabesque scrollings, executed in gros, petit and rare point St. Cyr. Circa 1725.

*Mrs. C. P. Villa.*

1084—TWO NEEDLEWORK WALNUT ARMCHAIRS

*Louis XV Period*

750. Scroll-molded, shaped frame; enriched with central blossom and leaf sprays. Seat, back and arm pads upholstered with gros-point, developing rich bouquets and large conventionalized pomegranates on ivory grounds within scrolled medallions. Circa 1775.

1085—TWO NEEDLEWORK WALNUT ARMCHAIRS

*Louis XV Period*

230. Similar to the preceding, with floral bouquets and varying grounds of yellow and ivory.

*Otto Bernet agt.  
Régence Period*

1086—NEEDLEWORK WALNUT FAUTEUIL

570. Serpentine crowned oblong back, flat arms with scrolled supports, enriched in low relief with shell and husk arabesques; cabriole legs with similar embellished knees and leaf-adorned hoof feet, molded double-U scroll stretcher. Upholstered in petit and rare point St. Cyr. with rich colors on tawny and black grounds; the back with scrolled medallion enclosing subject, "Diana and a Nymph Meeting Apollo," on ivory ground; seat with similar medallion enclosing on sapphire-blue ground a vase of flowers enwreathed with larger growing flowers; flat arms with fantastic floral scrollings. *Circa 1725.*

*Jos. Sherman.  
Régence Period*

1087—TWO NEEDLEWORK CARVED WALNUT CHAIRS

1080. Shaped, molded and scrolled frames with cabriole legs generously enriched with scrolled leafage, vines and rocaille. Seats and backs upholstered in petit- and gros-point displaying scroll-bordered sapphire-blue medallions variously enclosing figures of "Peasant Drinking" and "Court Musician Wearing High Head-dress and Flowing Drapery"; seats with birds and flowers. *Circa 1720.*

*G. J. Huber and Co.  
Régence Period*

1088—NEEDLEWORK WALNUT STATE CHAIR

425. Broad oblong back, upholstered in gros, petit and rare point St. Cyr., developing an intricate entwined and square-lobed arabesqued ovoidal medallion, enclosing figure of a musician seated amid birds and fruiting trees; executed in rich harmonious colors on tawny-black grounds. Seat similar, with facing birds amid trees; floral arm pads and square supports similarly covered. Scrolled cabriole legs of especially fine type, enriched with leaf arabesque and long husks; molded double-U scrolled stretchers. *Circa 1720.*

*J. Williams.  
English Seventeenth Century*

1089—NEEDLEWORK STATE ARMCHAIR

1175. Oblong high back, displaying a scrolled lozenge cartouche on black ground and enclosing landscape with three rustics in holiday attire dancing under a fruit tree; seat with similar scrolled cartouche enclosing two fantastic facing birds, perched amid flowering shrubs. Executed in gros, petit and rare point St. Cyr. in rich colorings. Beautifully scrolled arms, legs and open stretcher, enriched with carved husks apparently of a later period.

*Mr. Jefferson.*  
Régence Period

1090—NEEDLEWORK WALNUT FAUTEUIL

1000. Broad serpentine crowned back; scrolled arms and shaped seat with valanced apron and cabriole legs, enriched with arabesque leaf cartouche and shell motives. Upholstered in petit-point finely executed with soft rich colors; back displaying subject, "The Youthful David before King Saul." The King is enthroned on an arbored dais within scrollings; seat, a rare arabesque scrolled medallion enclosing fantastic facing birds amid growing flowers. Circa 1720.

*Mrs. O. Ferraro.*  
Elizabethan Period

1091—NEEDLEWORK WINDOW SEAT

275. Oblong seat, with well-scrolled arms; upholstered in gros-point. Displaying entwining floral vines and occasional perched birds in pastel colors on delicately toned full blue ground. Interestingly carved mahogany frame of the early eighteenth century, exhibiting shell and husk-enriched cabriole legs.

Height, 26½ inches; length, 42 inches.

From the collection of Henry A. Warriner, Esq., Squire of Weston, Shipston-on-Stour.

*G. J. Huber and Co.*

1092—TWO TAPESTRY WALNUT STATE CHAIRS

Flemish Renaissance

800. High oblong backs upholstered in tapestry. One displaying clustered fruit and flowers within a cartouche bearing mask and drapery festoons at foot; the other, a portion of a floral wreathed scrolled caryatid. The seats, one with bust of female figure looking out from a window toward a vase of flowers; the other, a balustered trophy of arms. Frames in the William and Mary style. Beautifully molded scroll arms, supports, legs, and open stretchers; enriched with carved husks.

*Frank Partridge.*  
Queen Anne Period

1093—FOUR NEEDLEWORK CARVED WALNUT CHAIRS

800. Open scrolled back; cartouche splat finished with leaf and shell crown; deeply shaped seats with central husked shell motive. Supported on cabriole legs enriched with broad gadrooned shell and leaf knees and sheep feet. Loose seats upholstered in gros-point, displaying baskets and bouquets of flowers in soft colorings on ivory grounds. Circa 1712.

From the collection of Colonel Way, D.S.O., Denham Place, Buckingham.

1094—TWO NEEDLEWORK WALNUT STATE CHAIRS

*Louis XIII*

940. Broad, high, oblong backs, flat upholstered arms and supports. On molded scrolled legs, enriched with husks and double-U scrolled stretchers finished with central leaf pateræ. Upholstered in gros, petit and rare point St. Cyr. in rich harmonious colors on black grounds.

- (A) Back exhibits "Vertumnus and Pomona"; within an irregular medallion scrolled with fantastic floral motives. Pomona, amply robed, gracefully stands at left, while the vagabond Vertumnus is seated under trees at right; below is a caption of the subject, very unusual in needlework of this period. Seat, arms and supports of similar fantastic floral scrolls with a curious chimeric dragon in center of seat.
- (B) Back similar, with seated figure of Flora holding aloft an arched flowing drapery. The seat with three birds instead of dragon. *Circa 1635.*

*J. W. French and Co.*

1095—TWO NEEDLEWORK WALNUT STATE CHAIRS

*Louis XIII Period*

1650. High oblong sloping backs; upholstered in petit- and gros-point with finely lobed, floral scrolled medallions on black grounds enclosing classic subjects: in one, "The laureated Imperial Jove seated under a tree, with various attendants grouped near Apollo, who plays a curious viol"; seats of fantastic floral scrolling on tawny grounds. The other, with an arabesque scrolled medallion, enclosing figures of a Court Beau paying homage to a lady, amid flowers. Finely S-scrolled arms, enriched with broad leaves. Supported on double-stretched balustered legs. *Circa 1640.*

1096—TWO AUBUSSON TAPESTRY STATE CHAIRS

*Otto Bernet agt.  
French Eighteenth Century*

300. Serpentine crowned oblong backs and seats upholstered in fine Aubusson tapestry; woven in rich soft colors on deep ivory grounds with beautiful bouquets of flowers. Richly carved and gilded frames in the Régence style, apparently of a later date.



*J. V. Huber and Co.*

1097—NEEDLEWORK WALNUT STATE CHAIR

*Régence Period*

475. Oblong high back; upholstered in petit- and gros-points, the back displaying an ivory strap and leaf medallion occupied by a "Gallant" walking amid flowers and carrying a gay-plumaged bird perched on one hand and a huge inverted flower in the other, as a parasol, tawny-black borders scrolled with leafage sustaining two perched birds and cornucopias. Seat with similar blue medallion enclosing birds on branches of flowers. Rare S-scrolled molded arms. Supports, legs and double-U scrolled stretcher, beautifully enriched in low relief with leaf-scrolled arabesques, husks and delicate pateræ. *Circa 1720.*

*Wm. Kirkham.*  
*Sheraton Period*

1098—INLAID SATINWOOD SIDE TABLE

450. Shaped top, serpentine on front and ends; similar shaped frieze serpentine into slender cabriole legs. Elaborately inlaid with colored woods; the top with large oval medallion banded with entwined circular rosettes and enclosing a bowknotted bouquet of loose flowers and tulip-wood bandings; frieze with vase and pateræ medallions festooned with husks; the legs with shaped panels and bandings. Finished with leaf-scrolled brass toes. *Circa 1795.*

*Height, 2 feet 9 inches; length, 4 feet 9 inches.*

*From the collection of the Hon. Lady Sackville, Knole Park, Sevenoaks, Kent.*

*Stearns.*

1099—DECORATED WORK TABLE

*Sheraton Period*

220. Oval lifting top, trimmed with gilded brass molding; the interior lined with quilted crimson silk. Top and frieze painted deep cream and enriched with nine varied medallions of Welsh landscapes, in the manner of Zucchi; the frieze with leaf scrollings terminating in eagle heads in gold and brown in style of Pergolesi. Pleated green silk drop bag. Supported on tapering square satinwood legs and X-stretcher with oval medallioned center. Interior with original fitted satinwood compartments and central hinged cover to give access to bag. *Circa 1785.*

*Height, 30 inches; width, 20¼ inches.*



## *Sixth and Last Afternoon*

### 1100—TWO INLAID MAHOGANY SIDE TABLES

*Hudson and Co.*  
Sheraton Period

520. Semicircular, with molded frieze and square tapering legs. Beautiful curled mahogany richly inlaid with dull-colored woods; the top with broad satinwood bandings enriched with dainty leaf-scrollings; the frieze with festoons of husks and vase pilasters; the legs with flutings and diminishing water leaves. *Circa 1785.*

*Height, 2 feet 10 inches; length, 4 feet 1 inch.*

*Note:* These two tables, bearing many of Thomas Sheraton's distinctive motives, can be made into a center table, but no attachments exist.

*R. & G. Maynard.*

### 1101—INLAID SATINWOOD SIDE TABLE

*Sheraton Period*

543. Semicircular top, enriched with half-round central fan motive, tulipwood banding and pearl and reed-motived edge; panel banded frieze. Supported on tapering square legs with small delicate outcurved toes. *Circa 1795.*

*Height, 32 inches; length, 46 inches.*

### 1102—INLAID SATINWOOD SIDE TABLE

*Otto Bernet agt.*  
*Sheraton Period*

573. Shaped top with serpentine front, boldly enriched with purple and tulipwood bandings forming oval central medallion and flanking panels, enclosing "Military Trophies." Frieze of same contour as the top adorned with draped central urn, vases and husk festooned patera. Supported on dentiled tapering square legs with stock toes and inlay of pendent husks. The inlay is in all instances finely engraved, producing a specially fine effect. *Circa 1790.*

*Height, 36 inches; length, 4 feet 10 inches.*

*From the collection of the Hon. Lady Sackville, Knole Park, Sevenoaks, Kent.*

*Frank Partridge.*

### 1103—TWO CARVED AND GILDED PEDESTALS

*Georgian Period*

220. Cupid-bust terminals, surmounted by festooned Ionic capitals and enriched with scrolled leafage, husk and fruit pendants over imbricated panels. Supported on four leaf-scrolled imbricated legs parted by husks. *Circa 1740.*

*Height, 4 feet 2 inches; width of top, 11 inches.*

*Note:* This pedestal is similar to one by William Kent, architect (1685-1748), illustrated in Lenygon's "Decoration and Furniture of English Mansions," page 37.

*Sixth and Last Afternoon*

1104—TWO CARVED AND GILDED OVAL MIRRORS

*Handwritten: 18th Century*  
Georgian Period

*150.* Molded frame; enriched with typical repeating leaf husks and double scrolls. Surrounded by elaborate open scrolled acanthus and water leaves developing a basket of flowers and fruit with cartouched water-drip at crown, broad rocaille motives at sides and the cabochon and acanthus leaf at foot. Circa 1765.

*Height, 5 feet 3 inches; width, 3 feet 6 inches.*

*Note:* The design for these unusually fine mirrors has been attributed to Matthias Darly, political caricaturist, artist, designer and engraver of many interesting specimens of eighteenth century English furniture.

*From the collection of Sir Arthur Cory-Wright, Bart., Ayot Place, Welwyn.*

1105—TWO CARVED AND GILDED CONSOLE TABLES

*Handwritten: 18th Century*  
Georgian Period

*450.* Oblong sanded frieze; enriched with leaf, bead and reed moldings, central lion mask; the apron with flanking leaf-scrolled shell motives. Supported on cabriole legs elaborately scrolled with water leaves at knees, banded and paneled toward bold claw feet. Molded Brèche d'Alpes top. Circa 1735.

*Height, 2 feet 9 inches; length, 4 feet 1½ inches.*

*Note:* This early Georgian table was either designed by William Kent, architect (1685-1748), or inspired by his work.

1106—TWO CARVED AND GILDED CONSOLE TABLES

*Handwritten: 18th Century*  
Georgian Period

*1900.* Oblong frieze, leaf-molded at crown and embellished with blossomed key-fret. Supported by a screeching eagle with its powerful wings outstretched and standing on rockery amid a leaf-scrolled cartouche resting on a broken front; black plinth enriched with gilded rosetted medallion and dart molding. Massive molded top of Brèche d'Alpes marble. Circa 1740.

*Height, 3 feet 5 inches; length, 5 feet 7 inches.*

*Note:* This table is in the style and manner of William Kent, architect (1685-1748).

*From the collection of Sir Henry Dering, Bart., Surrenden Place, Ashford.*

1107—CARVED AND GILDED CONSOLE TABLE

*Georgian Period*

300. Broken oblong sanded frieze, enriched with medallion and scrolled leaf-moldings and apron of open scrolled acanthus leaves finished with central satyr's mask and husked into supporting cabriole legs, which are richly adorned with acanthus leaves, rocaille, arabesqued patera and square feet. Massive top, richly inlaid with beautiful varied marbles of diamond shape banded and trellised with *antique verde* marble. Circa 1745.

*Height, 2 feet 11 inches; length, 5 feet 11½ inches.*

1108—TWO CARVED AND GILDED MIRRORS

*James Curran.*  
*Chippendale Period*

1100. Leaf and molded strap scrolled frame developing a garlanded inner scrolling fitted with mirror panels; the pediment with leaf and shell-enriched double scrolls and central mirrored cartouche, both finely valanced; the sides with rocaille consoles, floral sprays and palm branches; the foot with central mirrored cartouche and consoled rocaille feet. Circa 1760.

*Height, 6 feet 6 inches; width, 3 feet 10 inches.*

*Note:* A beautiful mirror, exhibiting much restraint in treatment. One of Chippendale's finest productions.

*From the collection of Lady Trevelyan, Northumberland.*

1109—TWO CARVED AND GILDED MIRRORS

*R. H. Maynard.*  
*Chippendale Period*

800. Leaf-scrolled oblong center with Vauxhall mirror, surrounded by mirror panels, enclosed within elaborate leaf scrollings developing at the sides plumed and flowered male and female busts of a pseudo-Chinese character, floral vines and shaped consoles; at the foot, rockwork and a central medallion enclosing a Scotch thistle with pear-shaped, basketed pendant and rocaille. Double-tiered and consoled open pediment with rocaille medallion, winged with acanthus-leaf scrolls sustaining a cornucopia of trailing flowers. Circa 1765.

*Height, 8 feet 9 inches; width, 4 feet 8 inches.*

*Note:* These two superlative mirrors, so strongly reminiscent of Thomas Chippendale, came from the Scotch family of Huntley, for whom Chippendale is known to have executed many commissions.

*C. S. Thaler.*

1110—TWO CARVED AND GILDED TORCHÈRES

*Adam Period*

660. Green marbled baluster shaft enriched with classic foliage, wreaths and central standing figure of Psyche; surmounted by a molded top adorned with outcurved leaf motives. Supported on tripod base composed of scrolled legs of lions with intermediate water-leaf apron and incurved triangular marbled base. *Circa 1790.*

*Height, 6 feet 1 inch; diameter of top, 1 foot 1½ inches.*

*Note:* These and the succeeding pair of torchères are strongly in the manner of Robert Adam, architect (1728-1792).

*From the collection of Sir Henry Dering, Bart., Surrenden Place, Ashford.*

*R. H. Maynard.*

1111—TWO CARVED AND GILDED TORCHÈRES

600. Similar to the preceding.

1112—NEEDLEWORK MAHOGANY TILTING TABLE

*Ollo Bernet agt.*  
*English Eighteenth Century*

870. Octagonal top covered with gros, petit and rare point St. Cyr., in beautiful clear rich colors on tawny-black ground, displays subject, "Aristotle Expounding the Law to the Youthful Alexander the Great"; in a landscape bowered by two trees the great philosopher is seated, Alexander and two elderly scholars grouped near by; bordered by a wreath of varied large flowers. Supported on a reeded and fluted shaft and scrolled tripod legs enriched with cartouche and leaf knees. *Circa 1755.*

*Height, 28 inches; diameter, 32½ inches.*

*From the collection of the Dowager Countess of Wolsley, Hampton Court Palace.*

*G. J. Fuert.*

1113—TWO NEEDLEWORK WALNUT STATE CHAIRS

*Louis XIII Period*

1400. High oblong backs, with finely carved leaf scroll and pateræd arms; baluster supports, legs and stretchers. Upholstered in petit and rare point St. Cyr. with rich harmonious colors on ivory grounds.

- (A) Back, displaying within a yellow arabesque scrolled, lozenge medallion, "The Triumph of Ceres." The goddess, seated in a chariot drawn by

[Continued]

## *Sixth and Last Afternoon*

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[No. 1113—*Continued*]

two chimeric dragons, presents fruit carried in a basket, to a husbandman; two cupids carrying further fruit hover in the air. Seat occupied by a scroll medallion bowered by an oak tree and enclosing several birds perched in a fruiting cherry tree which shelters two facing dogs.

- (B) Back with similar medallion, occupied by "Jacob at the Well," at left three maidens with their water jars, at right a gushing fountained well and Jacob attacking a downed man. Seat, with similar medallion, canopied by festoon of rare fruit and occupied by a squirrel and a bird under two fruiting cherry trees. *Circa 1640.*

1114—NEEDLEWORK WALNUT FAUTEUIL

*Mrs. Shevan.*  
*Régence Period*

400. Charming simple scroll-molded, shaped frames with cabriole legs. Upholstered in petit- and gros-point, the broad back presenting Diana seated in a chariot drawn by two alligators amid fruiting pineapples and surrounding scrolls; executed in rich colors on azure blue grounds; seat similar with facing birds; floral arm pads with tan grounds. *Circa 1725.*

1115—NEEDLEWORK CARVED WALNUT FAUTEUIL

*Mrs. Hough.*  
*Régence Period*

500. Similar to the preceding; except with scrolled leaf feet.

1116—NEEDLEWORK CARVED WALNUT ARMCHAIR

*Mrs. A. Kyle.*  
*Régence Period*

300. Scroll molded, shaped frames; enriched with shell motives, scrolled leafage, basket panels and hoof feet. Seat, back and arm pads upholstered with gros-point developing growing plants bearing large poppy blossoms in rich colors on ivory ground. (Back leg faulty.) *Circa 1725.*

1117—TWO NEEDLEWORK WALNUT ARMCHAIRS

*Mrs. Fredericks.*  
*Louis XVI Period*

1200. Charming simple scroll-molded, shaped frames with cabriole legs. Seats, backs and arm pads upholstered in petit-point with loose bouquets of flowers within similar floral entwining wreaths; executed in soft rich colors on silk grounds. *Circa 1775.*



*Sixth and Last Afternoon*

1118—NEEDLEWORK WALNUT STATE CHAIR

*P. Battadori,  
Régence Period*

550. Molded, scrolled shaped frame and cabriole legs; enriched with shell motives, scrolled leafage and basket panels. Upholstered with petit- and gros-point in rich harmonious colors on black grounds. The back displays in double serried landscapes four classic goddesses amid flowers; the seat, birds amid flowering shrubs; arm pads of floral scrolls. Northern French, *circa* 1715.

1119—NEEDLEWORK CARVED WALNUT CHAIR

*Queen Anne Period*

475. Open scrolled spooned back, with shell and leaf pediment and club-shaped spoon splat of rare character; broad pear-shaped seat, with noble bracketed cabriole legs having shell knees and claw and ball feet. Loose seat, upholstered in gros-point, displaying scrolled poppies on a tan ground. *Circa* 1710. (Has been restored.)

*Note:* This beautiful chair, made at the apogee of the Queen Anne period, is representative of the acme of grace and refinement then attained; the spooning of outer rails and splat is specially notable.

*From the collection of Sir Edward Holden, Bart., Glenelg, Great Barr.*

1120—TWO AUBUSSON TAPESTRY BERGÈRES

*Mrs. Henry M. Gilford,  
Louis Philippe Period*

800. Scroll-molded, shaped frames carved and gilded in the Louis XV manner; enriched with rocaille and flowers. Backs, loose cushion seats, arms and arm pads upholstered in tapestry woven in rich colors on damassé rose-du-Barry grounds with floral festooned and leaf-scrolled medallions enclosing landscapes and animals; illustrating episodes from "La Fontaine's Fables," after Oudry.

1121—TWO TAPESTRY WALNUT CHAIRS

*G. Williams,  
Flemish Sixteenth Century*

1050. High oblong backs upholstered in tapestry displaying scrolled oval medallions enclosing subjects, "Our Lord among the Doctors of the Temple" and "Mary Magdalene Washing His Feet." Seats of verdure, with many architectural features in one; woven in rich blues, greens, yellows and tans. Trimmed with multicolored Vandyked fringe. Frames in the William and Mary style with scrolled arms, octagonal baluster supports and legs, finished with short scrolled feet and unusually fine molded pinnacles, double-scrolled stretchers.

*Mrs Gould.*

*Italian Renaissance*

1122—NEEDLE-PAINTED VELVET WING CHAIR

725. High-peaked back, with wings serpentine into scrolled arms. Supported on interestingly scrolled mahogany cabriole legs. English, circa 1750. Upholstered in rose-crimson velvet with loose seat cushion; trimmed with patterned gold galloon. The back enriched with portion of an orphrey, displaying figures of St. Paul and St. Matthew within richly canopied and arched niches worked in gold threads and colored silks.

*From the collection of Sir Thomas Beecham, Bart., Mursley Hall, Buckingham.*

*Mrs. Schulte*

1123—NEEDLE-PAINTED VELVET WING CHAIR

*Italian Renaissance*

700. High serpentine peak back, with half pear-shape wings continued into outscrolled arms. Supported on mahogany cabriole legs. English, circa 1750. Trimmed with patterned gold galloon. The back enriched with a portion of an orphrey, bearing three busts of saints within floral ovals and rondels on dull pink grounds worked in gold threads and colored silks.

*From the collection of Sir Thomas Beecham, Bart., Mursley Hall, Buckingham.*

*J. Williams.*

*English Seventeenth Century*

1124—NEEDLEWORK STATE ARMCHAIR

1000. Oblong high back; upholstered in gros, petit and rare point St. Cyr. the back displaying a scrolled oblong cartouche festooned with a laurel wreath and sustaining "Masks of Comedy," enclosing an altared landscape occupied by two standing figures, "Beau and Belle," each holding a black domino. Seat with intricate arabesque scrolled medallion enclosing a bouquet on yellow ground bordered with scrolls on tawny-black ground. Beautifully scrolled walnut arms, legs and open stretcher enriched with carved husks, apparently of a later period.

*Mrs. M. H. Donohue.*

*English Seventeenth Century*

1125—NEEDLEWORK STATE ARMCHAIR

975. Similar to the preceding. The back displaying figure subject within a strap scrolled medallion, "St. John Baptizing Our Lord." Seat, birds, animals and flowers within a similar medallion; scrolled tawny-black grounds.

*Sixth and Last Afternoon*

1126—TEN JARDINIÈRE VELVET WALNUT CHAIRS

*Otto Bernet agt.*  
*Queen Anne Period*

4500. Finely proportional oblong backs and flaring seats; upholstered in jardinière velvet of the period, woven in rich colors on ivory cloth-of-silver with baskets and bouquets of flowers, within scrolled floral vines occasionally bearing grapes. Fine simple cabriole legs with sheep feet. Circa 1710.

*From the collection of Hon. Charles Bateman-Hanbury, Brome Hall, Suffolk.*

1127—TWO JARDINIÈRE VELVET WALNUT CHAIRS

*Otto Bernet agt.*  
*Queen Anne Period*

2650. Stately arched oblong backs and flaring seats. Upholstered in jardinière velvet of the period, woven in rich colors on ivory cloth-of-silver with baskets and bouquets of flowers within scrolled floral vines occasionally bearing grapes. Scrolled bracketed cabriole legs, enriched with husk and acanthus-leaf knees, square mid valance and ball and claw feet. Circa 1710.

1128—SIX CARVED WALNUT CHAIRS

*Otto Bernet agt.*  
*William and Mary Period*

4500. High serpentine spooned back, with molded side rails, enriched with panels of pateræ and husks; scrolled cross rail and top, enhanced with acanthus and blossom crown; rare molded, scrolled, shield-shaped splat, pierced in center with elaborate pateræd acanthus leafage. Supported on fine S-scrolled cabriole legs with husk knees and octagonal stump feet, double scrolled lyre-shaped stretcher developing frontal acanthus leaves. Seat upholstered in lustrous jaspé rose-crimson velvet of the period; trimmed with silk fringe. Circa 1690.

*From the collection of Sir Henry Dering, Bart, Surrenden Place, Ashford.*

1129—TWO CARVED WALNUT STATE CHAIRS

*Otto Bernet.*  
*Louis XIII Period*

1100. Oblong back and seat; upholstered in lustrous rose-crimson velvet of the period. Finely scrolled arms, enriched with floral vines and acanthus leaves, supported on scroll bracket stumps. Baluster legs, enriched with leaf pateræ and cusped leaf dome feet. Open strap scroll frontal stretcher enlivened with foliage and central shell motive. Supplementary balustered H-stretcher.

*Sixth and Last Afternoon*

*Mr. Frank V. Starrs.*

1130—NEEDLEWORK WALNUT CANAPÉ

*Louis XV Period*

*5300.*

Scroll-molded and shaped frame. Upholstered in petit- and gros-point with the features in rare Point St. Cyr. Back displaying central leaf-scrolled oval medallion enclosing subject, "The Judgment of Paris." Paris seated at right under a tree, Mercury beside him; Venus, being crowned by Cupid, advances and receives the golden apple; Juno and Minerva are at left; the flanking panels of deepening azure blue sustain vases of flowers, birds, butterflies and squirrels within floral scrolls on tawny grounds. Seat, with similar central medallion, enclosing facing birds and elaborate vase of flowers; flanking medallions similar and smaller without birds. Floral scrolled arm pad. The needlework executed in harmonious colors with crimson, giving a splendid rich tone. *Circa 1750.*

*Height, 3 feet 6 inches; length, 6 feet 4 inches.*

*P. W. French and Co.*

1131—FOUR NEEDLEWORK WALNUT FAUTEUILS

*Louis XV Period*

*4400.*

Similar to the preceding. The backs with subjects illustrating the "Four Seasons": Sheep Shearing, Garnering Wheat, Pressing Grapes and female figure seated before a brazier, within in scroll medallions; the seats with similar medallions variously enriched with birds and flowers.

*Otto Bernet agt.*

1132—FIVE NEEDLEWORK WALNUT CHAIRS

*Queen Anne Period*

*3875.*

Open scrolled back; vase-shaped splat, delicately finished at crown with volute head scrolled into rails. Broad pear-shaped seat, with bracketed legs having shell and husk knees and square pad feet. Loose seat upholstered in petit-point, displaying variously scrolled and basketed bouquets of flowers in rich colors on ivory silk grounds. *Circa 1710.*

*Note: Sets of chairs of this admirable quality, even when not full, are seldom to be found to-day.*

*From the collection of Colonel Way, D.S.O., Denham Place, Buckingham.*



*Sixth and Last Afternoon*

1133—SIX NEEDLEWORK MAHOGANY CHAIRS

*Mrs. N. G. Hutchinson, Jr.*  
*Queen Anne Period*

1650. Rare open scrolled back with an interior molded scroll finished immediately before the inception of a spooned broad baluster splat which has small unusual molded side flanges. On well-proportioned bracketed cabriole legs terminated with deeply serpentine club feet. Loose seats variously of petit- and gros-point displaying bouquets and vases of flowers within scrolled medallions in soft rich colors on differing ivory and yellow grounds. Circa 1710.

1134—NEEDLEWORK MAHOGANY WING CHAIR

*Stearns.*  
*Chippendale Period*

1100. Broad rounded back with serpentine wings and outscrolling arms. Supported on molded square legs with geometrically pierced H-stretcher. Back, loose seat, wings and arms in gros-point developing closely placed trailing vines of large highly conventionalized pineapples and flowers; executed in brilliant colors on deep ivory grounds. Trimmed with multicolored velours galloon. Circa 1755.

*From the collection of Frances, Lady Trevelyan, Northumberland.*

1135—NEEDLEWORK MAHOGANY WING CHAIR

*Mrs. M. H. Donohue.*  
*English Eighteenth Century*

1000. Serpentine wings and crown, outscrolling arms and loose seat cushion upholstered with gros-point, developing growing fruiting and flowering shrubs and acanthus scrollings in rich colors on tawny black grounds. Molded square legs with H-stretcher. Circa 1755.

1136—NEEDLEWORK CARVED WALNUT CANAPÉ

*G. J. Huberman Co.*

*Louis XVI Period*

1300. Molded scrolled frame with winged arms and shaped seat; supported on eight cabriole legs, enriched with floral sprays and leafage. Back, winged arms and loose seat cushion upholstered in fine gros-point, displaying handsome sprays of rich fruit and highly conventionalized flowers scrolling from a group of acanthus leaves. Executed in rich harmonious colors on ivory grounds with much silk. Circa 1775.

*Height, 3 feet 8 inches; length, 7 feet.*



1137—LARGE NEEDLEWORK CANAPÉ *French Early Eighteenth Century*

Tri-paneled serpentine crowned back, scrolled arms and deeply tri-serpentine aproned seat with four frontal cabriole legs. Upholstered in gros- and petit-point with the features of the figures in Point St. Cyr.; executed in rich harmonious colors. The back exhibiting a central strap and leaf scroll arabesque medallion enclosing landscape with rustics dancing around a vine growing from an altar and arboresced by two trees; similar flanking medallions displaying at left "King Solomon Banqueting with the Queen of Sheba"; at right, "The Judgment of Solomon." The seat, with three similar medallions, variously enclosing vase of flowers and growing blossoming shrubs. The carved walnut frame enriched with husks, leafage and shell motives in the Louis XV style, apparently of a later date.

3400

Height, 3 feet 9 inches; length, 7 feet.

*P. W. French and Co.*

1138—FOUR NEEDLEWORK FAUTEUILS *French, Early Eighteenth Century*

Similar to the preceding. High serpentine backs variously displaying subjects in landscapes within medallions, allegorical of "Husbandry," "Watering the Earth," "The Triumph of Wine," "Pastoral Music" and "The Apotheosis of Psyche." The seats with facing birds within fantastic scrolls or medallions of blossoming plants.

3400

*P. W. French and Co.*

1139—TWO NEEDLEWORK FAUTEUILS *French, Early Eighteenth Century*

Similar to the preceding. High serpentine crowned backs displaying landscape and figure subjects within medallions: "Stag-hunting in a Hilly Country" and "Garnering Wheat." Seats, one with facing birds in quaint landscape; other, with a basket of loose flowers within a strap and scroll medallion.

2100

1140—TWO NEEDLEWORK SIDE CHAIRS

*Otto Bernet agt.*

Similar to the preceding. Medallioned backs, variously displaying subjects, "Court Beauty with Sickle," "Allegorical of Autumn" and "Rustic Lovers Drinking Wine." Medallioned seats, one with facing birds; the other, with facing animals. The latter with much sapphire-blue in the grounds.

3500

*Sixth and Last Afternoon*

*Mrs Frank V. Stone.*  
*French, Early Eighteenth Century*

1141—TWO NEEDLEWORK SIDE CHAIRS

1150. Similar to the preceding. Backs variously displaying figures and landscapes within arabesque medallions, "Flora" and "Court Beauty Meditating." Medallioned seats, with facing birds amid blossoming plants.

*A. J. Calow.*

1142—TWO NEEDLEWORK SIDE CHAIRS *French, Early Eighteenth Century*

1350. Similar to the preceding. Backs variously displaying subjects, "Diana and Apollo" and "Court Beauty"; on black ground. Medallioned seats, one with "Landscape, Château and Waterfall"; other, "Fowl and Giraffe," standing on a lambrequined ground.

*R. H. Maynard.*  
*Queen Anne Period*

1143—SIX NEEDLEWORK WALNUT CHAIRS

2100. Deeply scrolled, open spooned back, developed into and showing the lips of a rare broad vase-shaped splat; wide pear-shaped seat. On bracketed cabriole legs with shell and husk knees and massive claw and ball feet. Loose seats upholstered with gros-point variously displaying in rich colors on ivory grounds, scrolled bouquets and vases of flowers. Circa 1710.

*A. J. Kobler.*

1144—NEEDLEWORK MAHOGANY SOFA

*English Eighteenth Century*

2575. Finely serpentine crowned back, sloping scrolled arms. Supported on molded tapering legs with plain H-stretchers. Upholstered in gros, petit and rare point St. Cyr. with brilliant harmonious colors on dark blue and tawny grounds; the back with "The Family of Darius at Alexander the Great's Feet." A romantic landscape, with the Queen enthroned in center under a draped canopy and her surrounding family variously kneeling and paying homage to Alexander and a warrior at left; at extreme right two further warriors and a hound. Arms and loose seat cushion, enriched with scrolled arabesque medallions, vines of flowers and central vases of flowers. Circa 1755.

*Height, 3 feet 2½ inches; length, 6 feet 9 inches.*

*From the collection of Frances, Lady Trevelyan, Northumberland.*

1145—NEEDLEWORK WALNUT SOFA

*William and Mary Period*

1100. High, three-sectioned serpentine back, curiously scrolled winged arms and straight seat; upholstered in gros-point exhibiting large leaf scrollings supporting beautifully conventionalized flowers and fruit sprays. Executed in rich harmonious colors on black grounds; trimmed with tasseled fringe. Supported on quaintly paneled and serpentine legs scrolled into similarly formed H-stretchers. Circa 1690.

*Height, 3 feet 5 inches; length, 5 feet 6 inches.*

1146—NEEDLEWORK MAHOGANY SOFA

*A. J. Holcut.*  
*Georgian Period*

2550. Low serpentine back with very beautiful outscrolling arms and loose seat cushion, upholstered in gros-point of brilliant harmonious colors on black ground; developing fantastic four-lobed central devices formed of scrolled leafage and highly conventionalized floral motives, flanked by similar scrolls trimmed with needlework galloon. Supported on four interesting frontal cabriole legs with scrolled strap on outside of knees and terminating in fan-patterned pad feet; four very unusual shaped stretchers cross to plain outcurved back legs. Circa 1735.

*Height, 2 feet 10½ inches; length, 7 feet.*

*Note:* This exceptionally fine sofa is an early example of Chippendale's, made shortly after the elder Chippendale and his famous son Thomas had removed from Worcester and established themselves in London.

*N. H. Maynard.*

1147—NEEDLEWORK WALNUT SOFA

*Louis XIII Period*

2400. High, three-sectioned serpentine back, curiously scrolled winged arms and seat with three bowed sections corresponding to back; upholstered in gros-point exhibiting marvelous large leaf scrollings supporting handsome highly conventionalized fruit and flower sprays. Executed in beautiful harmonious colors on black grounds. Supported on four quaint serpentine frontal legs scrolled into three similarly scrolled H-stretchers. Circa 1640.

*Height, 3 feet 11 inches; length, 6 feet 11 inches.*

1148—NEEDLEWORK MAHOGANY SOFA

*Stevenson.*  
*English Eighteenth Century*

3000. Serpentine crowned back and sloping outscrolling arms. Supported on molded square legs and pierced double H-stretcher in the manner of Chippendale. Upholstered in gros, petit and rare point St. Cyr.; the back displaying central floral scrolled blue medallion enclosing figures;

[Continued]

[No. 1148—*Continued*]

a harlequin and Court beauty standing on a tessellated ground; the flanking panels of back arms and loose seat develop large fantastic floral and fruit sprays in brilliant colors on black grounds. Circa 1755.

*Height, 3 feet 3 inches; length, 5 feet 9 inches.*

1149—RENAISSANCE TAPESTRY SOFA

*Mrs. Theo. Schulze*  
*Flemish, Early Seventeenth Century*

4000.  
Oblong back with finely scrolled arms and loose cushion seat upholstered in finely woven Flemish tapestry, displaying, in the back, central subject, River gods in boat, and nymph in landscape, guarded by two caryatids and seated figures of Justice and a further river nymph carrying anchor and paddle, seated amid floral arbors. Seat and arms with corbyantic scrolled figures and facing cupids amid festoons, clusters of fruit and flowers. Carved walnut frame with finely scrolled cabriole legs and open stretchers, in the William and Mary style.

*Height, 3 feet 2½ inches; length, 7 feet.*

1150—CARVED AND GILDED TAPESTRY SUITE

*P. W. French and Co.*  
*Aubusson Eighteenth Century*

4300.  
Comprised of six fauteuils and canapé. Scroll-molded and shaped frames with cabriole legs, enriched with bouquets and vines. Upholstered in tapestry, the backs with varied pastoral landscapes occupied by figures of youths, maiden and musicians, after Boucher, within floral festooned scrolled medallions upon rose-du-Barry grounds; the seats similar, with animal subjects from La Fontaine's Fables, after Oudry; floral arm pads. (The floral and scroll borders generously restored.)

*Canapé; Height, 3 feet 8½ inches; length, 5 feet 8 inches.*

1151—CARVED AND GILDED AUBUSSON TAPESTRY SUITE

*Keller and Funaro.*  
*Louis XVI Period*

900.  
Comprised of a canapé and fauteuil. Slightly sweep molded backs with incurved corners; scrolled arms and supports. On tapering fluted round legs. Seats, backs and arm pads upholstered in Aubusson tapestry depicting in the backs pastoral subjects within wreathed and festooned medallions, on ivory grounds, after Boucher; the seats similar, with animal subjects illustrating La Fontaine's Fables, after Oudry. The outer borders, in old yellow, have been added. Circa 1785.

*Canapé; Height, 3 feet 2 inches; length, 5 feet 3 inches.*



1152—TWO CARVED AND GILDED AUBUSSON TAPESTRY CHAIRS

*Louis XVI Period*

340. Similar to the preceding; with open scrolled lyre backs, enriched with patera and flutings; seats of pastoral subjects.

*Austin Agent.*

1153—TWO SUITS OF PAGEANT ARMOR

*Jacobean Period*

530. Lightly paneled, three-quarter suits with the molding natural finish and the panels black; mounted on lay figures wearing slashed green velvet jerkins, black hose and leather shoes. Each suit consists of armet, without beavor, neck guard, double cuirass, lapped scale pauldrons and similar unequal armguards. On molded square oak pedestals. Circa 1635.

*Height of figures, 6 feet.*

1154—SUIT OF PAGEANT ARMOR

*Maurice Brill.*  
*Jacobean Period*

275. Lightly paneled full suit, enriched with rope edges. Mounted on a molded stepped oak pedestal. The suit consists of armet with fluted beavor, neckguard, double cuirass, lapped scale pauldrons, braconniere, cuishes, greaves, sollerets, passegardes, palettes, vambraces and gauntlets. Circa 1635.

*Height of figures, 6 feet*

1155—CARVED WALNUT CENTER TABLE

*P. Battadori.*  
*French Renaissance*

240. Oblong paneled top, enriched with uniquely carved molding alternately displaying spiral flutes, gadroons, husks and acanthus leaves at intervals. Frieze paneled with various alternating strap arabesqued square, round and oval leaf medallions, arched leaf pilasters and superbly pendent bracketed ends carried on gadrooned bulbous shafts and two smaller similar central shafts to a half-rosetted molded plinth with a further enrichment of acanthus moldings. Supported on cross stretchers scrolled with broad acanthus leaves, terminating in bulbous feet and enriched in center with cupids' heads.

*Height, 2 feet 8 inches; length, 4 feet 1/2 inch; width, 2 feet 9 inches.*



*G. Williams.*  
Italian Renaissance

1156—CARVED WALNUT CENTER TABLE

240. Molded oblong top; molded paneled frieze, enriched with acanthus-leaf scrollings. Supported at ends on single festooned ornate balusters, scrolled with two demi-outfacing amorini and open leaf-scrolled central baluster; carried on H-shaped plinth, enriched with spiral flutings and broad acanthus-leaf motives in center, and cross-festooned scrolled feet, leaf-bracketed at the outer sides.

Height, 2 feet 9 inches; length, 4 feet 9 inches; width, 2 feet 8½ inches.

*Otto Bernet agt.*  
Chippendale Period

1157—CARVED MAHOGANY LIBRARY TABLE

1650. Molded top, finely broken and serpentine on each side and lined with original deep rose morocco. Finished on all sides with geometric fret frieze and bracketed scroll panels below following the contour of the top. The front fitted with three narrow and two deeper flanking pedestal drawers, trimmed with gilded brass bail handles. Supported on fretted pilasters and handsome bracketed cabriole legs, enriched with broad acanthus-leaf and husk knees and banded claw and ball feet. Circa 1785.

Height, 2 feet 6 inches; length, 5 feet 8 inches; diameter, 3 feet 3 inches.

*G. H. Richardson and Son.*

1158—CARVED WALNUT OCTAGONAL TABLE

French Renaissance

475. Massive top, curiously lined and punched with rosettes. Solid scrolled tripod supports embellished with eagles standing on the frontal hips, above leaf-scrolled claw feet, which are scrolled up to a central pear-shaped pendant; above are panels curiously enriched in low relief with classic military trophies and beribboned coats-of-arms. The tripods are surmounted by capping brackets finished with scrolled acanthus leaves and having a finely forged iron pivot, scrolled flanged and set in center for the top to revolve upon. The capping brackets are impressed in several places with a burned-in circular seal, bearing a displayed eagle surrounded by mollets evidently the crest of the original owner. Circa 1560.

Height, 2 feet 9 inches; diameters, 3 feet 11 inches.

Note: This superbly sculptured table was made from the designs of the celebrated Jacques Androuet Ducerceau, who flourished at the French Court of Henri II.

## 1159—CARVED AND INLAID COURT CUPBOARD

Jacobean Period

Upper portion with molded overhanging cornice and frieze enriched with arched leaf motives, supported on open end balusters. Tri-paneled front, adorned with leaf and notch moldings and inlaid bouquets of flowers; the two outer hinged as enclosing doors. Lower portion with molded top; frieze similar to that above; strap scroll, leaf and pateræ pilasters enclosing two doors richly arched, columned and arabesqued over inlaid jardinières of flowers. The pilasters form stump feet. Circa 1635.

Height, 5 feet 4 inches; width, 5 feet.

## 1160—CARVED OAK CABINET

Otto Bernet agt.  
French Renaissance

Richly molded oblong top adorned with broad acanthus leaves and husk motives; front and ends elaborately paneled with leaf-arched and columned niches perspectived to shell canopies and varied central cupid heads, the three frontal and end panels parted and flanked by pilasters adorned with leaf-scrrolled demi-figures and composite Ionic capitals. Supported on an open stand with finely leaf-molded top; frieze fitted with two drawers adorned with scrolled gadroons interrupted by varying satyrs' heads, leaf-enriched and fluted frontal columns; back with fluted pilasters and three cartouche panels, deeply molded shelf-stretchered base and stump feet. The doors and drawers trimmed with very beautiful balustered forged iron-drop handles.

Height, 4 feet 6½ inches; length, 5 feet.

## 1161—CARVED OAK COURT CUPBOARD

Hon. Kirkham.  
Jacobean Period

Oblong top with soffited frieze; enriched at the ends with fine acorn pendants, running series of quaint pointed gadroons and central oblong, initialed E.B.; recessed front, double paneled in center with varied leaf and rosetted pilasters. These twin panels bear differing strap arabesque rosettes; in the one at right is a pointed bearded sun, two end doors with crowned leaf panels and end pilasters with long arched leaf motives. Lower portion with leaf-arched frieze, molded pilasters and two tri-paneled doors, their long upper panels adorned with arabesqued conifers, the two under with floriated diamond motives. Ends paneled. Circa 1635.

Height, 5 feet; length, 6 feet 1 inch.

From the collection of Sir Arthur Cory-Wright, Bart., Ayot Place, Welwyn.

*J. A. Vanderlip.*  
Elizabethan Period

1162—CARVED OAK COURT CUPBOARD

560. Rectangular; the upper portion fitted with central panel enriched with quaint vase of flowers and conventionalized wheat; flanked on each side by a paneled pilaster, stellate inlaid panel doors and curiously enriched outer pilasters; molded cornice, adorned with scrolled motives similar to door. Lower portion with frieze similar to cornice; fitted with two bracketed doors and three exceptionally fine fluted pilasters finished with Ionic capitals. Supported on molded base and bulbous feet. Rare golden-toned patina of unusual richness. Circa 1570.

Height, 5 feet 7 inches; width, 5 feet 2½ inches.

From the collection of Sir Guy Francis Laking, Bart., C.B., Keeper of the King's Armoury.

*J. H. Schamberg,*  
Louis XIV Period

1163—MARQUETRY BUREAU

825. Oblong top with round corners; cupid bow front, fitted with two short and two long drawers, their linings entirely of walnut. Supported by outset canted pilasters terminating in scrolled feet. Richly inlaid in light-colored wood on ebony; the top with birds, butterflies and jardinière of flowers, enclosed within finely festooned, leaf-scrolled arabesques, developing valance and mask; the drawers with satyr masks emitting leaf scrolls and bouquets supported on acanthus-leaf scrollings. Mounted in *cuivre doré* with molding at top, mask and balustered handles; escutcheons and leaf-scrolled sheep feet. Circa 1695.

Height, 31¾ inches; length, 52 inches; diameter, 27 inches.

Note: The mountings of this superb specimen of cabinet work were made from designs of Jean Berain.

*Stenerson.*  
Jacobean Period

1164—CARVED OAK COURT CUPBOARD

400. Molded oblong top; leaf-scrolled and soffit frieze fitted with drawer. Recessed semi-hexagonal cabinet paneled with floriated diamond motive, the center as door. On pear-shaped frontal balusters. Lower portion fitted with long drawers and two enclosing doors, enriched with arched leafage. Circa 1620.

Height, 58¾ inches; width, 50½ inches.

1165—CARVED OAK COURT CUPBOARD

*Elizabethan Period*

500. Rectangular upper portion with molded overhanging frieze; enriched with double arched scrolled fleur-de-lis motives; supported on massive end balusters; the recessed front fitted with central panel adorned with elaborate floriated diamond device, flanking strap scroll arabesque pilasters and doors with similar modified devices to central panel. Lower portion with frieze enriched to match upper pilasters and two four-paneled molded doors under; ends paneled. Supported on molded pilasters. Circa 1595.

*Height, 5 feet 1 inch; width, 4 feet 8½ inches.*

*From the collection of Sir Guy Francis Laking, C.B., Keeper of the King's Armoury.*

*Otto Bernet agt*

1166—CARVED OAK CUPBOARD

*Elizabethan Period*

500. Deeply soffited frieze, enriched with beautiful reversed foliated arches; supported on bulbous frontal balusters; recessed front with two molded central panels adorned with scrolled sunflower motives, stiles with floriated heart-shaped devices, flanking doors with complex diamond motives. Lower portion: frieze with reversed recurring heart-shaped motives, two molded paneled enclosing doors and stump feet. Circa 1595.

*Height, 5 feet 3 inches; length, 5 feet 4 inches.*

1167—TWO INLAID KINGWOOD COMMODES

*Mrs. Frank V. Storre.*  
*Sheraton Period*

1600. Rectangular; fitted with long frieze drawer and a lifting drawer under which slides back into the case forming a shelf at top; inside the door are two plain interior drawers; trimmed with gilded oval pateræd handles and escutcheons. Supported on finely inlaid vase-shaped baluster legs. Richly inlaid with sycamore and green-tinted wood on feathered kingwood; the frieze with running double scrolled acanthus leaves and husks, the door with triple laurel-wreathed oval medallion enclosing monogram M.C. Supported on a scrolled base of acanthus leaves which emit at the sides graceful volutes of similar leaves; ends with vine wreaths enclosing pairs of doves. Molded dove marble top. Circa 1785.

*Height, 3 feet; length, 4 feet.*

*Note: This pair of superb inlaid commodes bear the inimitable expression of that erratic genius, Thomas Sheraton. From the celebrated collection of Baron Foley, Ruxley Lodge, Claygate, Surrey, England.*



*Sixth and Last Afternoon*

1168—MARQUETRY BUREAU

*Mrs. Hugh.  
Louis XIV Period*

675. Double-bowed top and front; fitted with two short and three long drawers. Supported by rounded pilasters, shaped molded base and bracket feet. Richly inlaid in light-colored woods and ivory on ebony; the top enriched with jardinière of flowers supported at foot by two outfacing recumbent lions that emit strap arabesque scrollings and acanthus leaves with perched birds and butterflies; the front with satyr masks scrolled with leaves and flowers, the ends with ornate vases of flowers and scrolls. Mounted in *cuirre doré* with molding at top, finely rosetted baluster bail handles and scrolled cartouche escutcheons. Circa 1695.

*Height, 34½ inches; length, 47 inches; diameter, 26 inches.*

1169—IVORY INLAID WALNUT CABINET

*Louis Long.  
William and Mary Period*

925. The upper portion composed of deeply molded cornice, round front frieze, fitted with drawer, two enclosing doors under and molded base; the interior arranged with ten drawers flanking a central door having four back drawers in its compartments. Supported on oblong molded stand with long frieze drawer, six spirally turned legs and broad flat scrolled stretchers. Richly inlaid with natural and green ivory and colored woods on ebony grounds displaying in the doors beautiful jardinières of flowers with perched birds and banded oval floral medallions in the borders; major drawers each with three depressed ovals of similar floral motives. Trimmed with rosetted gilded bronze scroll drop handle, drawers and scrolled satyr-head escutcheons. Richly toned golden-brown patina. Circa 1700.

*Height, 5 feet 6 inches; width, 3 feet 6½ inches; diameter, 1 foot 9 inches.*

*Note:* A very similar cabinet inlaid in this rich manner and of the same period is illustrated in Herbert Cescinsky's "English Furniture," page 107.

*From the collection of the Right Hon. Countess of Scarborough, Lumley Castle, Durham.*

1170—CARVED OAK COURT CUPBOARD

*Otto Bernet agt.  
Elizabethan Period*

525. Oblong molded soffited top and frieze; enriched with quaint scrolled leafage, interrupted with amusing cupid and female masks. Supported

*[Continued]*



## *Sixth and Last Afternoon*

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[No. 1170—*Continued*]

on frontal balusters; recessed front, with floral inlaid central panel and flanking doors, carved with leaf scrolls. Lower portion with molded top; frieze fitted with two drawers embellished with scrollings similar to upper doors and center panel inscribed C.M.W. 1571. Two paneled doors under, each with two upper panels similarly scrolled to frieze and two vertical panels under with scrolled pomegranate and rosette motives. Central pilaster of meandering vine bearing bunches of grapes. Outer pilasters adorned with especially fine scrolled strap arabesques. Supported on bulbous feet.

*Height, 6 feet 2 inches; width, 5 feet 7½ inches.*

*From the collection of the Earl of Dundonald, Gwyrch Castle, Wales.*

*Staircase Andrew Inc.*

### 1171—CARVED OAK COURT CUPBOARD

*Elizabethan Period*

600. Quaintly pendent oblong overhanging frieze, enriched with scalloped pinnacle motives; recessed front with central molded panel deeply niched and adorned with scallop shell motived arch, rudimentary columns and archaic vine; flanked by two oblong enclosing doors with leaf-notched stiles and panels of conventionalized growing flowers. Lower portion with molded top; frieze adorned with similar motives to upper outer doors; front enclosed with two molded four-paneled doors and pilasters. Ends paneled. *Circa 1585.*

*Height, 4 feet 10 inches; length, 4 feet ½ inch.*

*Louise Mc Callan.*

### 1172—CARVED AND INLAID COURT CUPBOARD

*Elizabethan Period*

400. Rectangular upper portion with overhanging fluted frieze; supported on massive balusters crowned with Ionic capitals, recessed front with central molded panel and flanking doors inlaid with diamond and broken oblong devices. Lower portion with inlaid chevroned frieze, foot stile and two four-panel doors adorned with recurring diamond motives, hung with unusually fine open scrolled iron hinges. Paneled ends. On bracketed stump feet. *Circa 1570.*

*Height, 5 feet 8½ inches; width, 4 feet 8½ inches.*

*Sixth and Last Afternoon*

*R. H. Maynard.*  
*Jacobean Period*

1173—CARVED AND INLAID OAK COURT CUPBOARD

450.

Molded oblong soffited top with scrolled arabesque leaf motives supported on frontal balusters; recessed front fitted with three panels inlaid with checkered broken square strap arabesques, deep chamfered moldings carved with scrolled leaves, the end panels hinged as doors. Lower portion with molded top, rounded frieze adorned with leafage, two quatre-paneled doors under, their stiles carved with elaborate guilloche motives, the panels inlaid with checkered diamond devices. Supported on arch leaf-enriched pilasters and stump feet. *Circa 1610.*

*Height, 5 feet 2½ inches; width, 5 feet.*

*R. H. Maynard.*  
*Jacobean Period*

1174—CARVED OAK COURT CUPBOARD

875.

Rectangular; the upper portion with molded soffited cornice and finely sunk arabesque scrolled frieze; supported by bold frontal balusters. Front fitted with central arched and inlaid panel carved with the initials of the original owner, R.B., a double reversed-C and date 1633; flanking tapering arabesqued pilasters and two square inlaid and leaf-enriched molded doors. Lower portion with molded frieze and pilasters and two quatre-paneled doors enhanced with elaborate diamond center devices and arabesqued stiles. Ends unusually well paneled. *Circa 1633.*

*Height, 5 feet 7 inches; length, 5 feet 8 inches.*

*Note: From the collection of the Earl of Dundonald, Gwyrch Castle, Wales.*

*R. G. Hutchinson, Jr.*  
*Queen Anne Period*

1175—UPRIGHT INLAID WALNUT SECRETARY

1000.

Rectangular; upper portion with finely molded cornice, round front frieze concealing long drawer; extra large hinged front writing fall supported on finely forged steel arms; lined with crimson cloth covering a small folding book-rest. Elaborate interior fitted with compartments, twelve front and three secret drawers behind panel and central enclosing door. Lower portion with molded top, two short and two long drawers; trimmed with brass handles and escutcheons. Supported on bracketed feet. *Circa 1710.*

*Height, 5 feet 7 inches; width, 3 feet 2½ inches.*

*G. W. Richardson and Son.*  
*Louis XIII Period*

1176—WALNUT REFECTORY TABLE

250.

Massive molded oblong top; deeply paneled frieze enriched with dentiled crown and bold molding at foot. Sustained on six baluster legs, molded stretchers and bulbous feet. *Circa 1620.*

*Height, 2 feet 11 inches; length, 9 feet 4 inches; width, 3 feet 8 inches.*

1177—FOUR CARVED AND DECORATED OVERDOORS

*French Eighteenth Century*

760. Oblong molded panels, enriched with ribbon molded interior panel having outset square corners adorned with broad bowknotted sprays of flowers and vines trailing toward the centers, which are occupied by oblong floral wreaths enclosing oil paintings illustrating "The Four Seasons." The panels of ivory lacqué with the embellishments gilded. The subjects of the paintings are:

- (A) Spring. Two classic nymphs attended by cupids are garlanding a statue of Venus.
- (B) Summer. Classic figure of Ceres seated carrying a sheaf of wheat and attended by cupids bearing fruit.
- (C) Autumn. Bacchic figures drinking wine.
- (D) Winter. Interior with gallant and belle seated before a fire attended by an old hooded crone.

*Height, 4 feet 4 inches; length, 5 feet 3½ inches.*

ANGELICA KAUFFMANN, R.A.

ENGLISH: 1741—1807

1178—THE TRIUMPH OF VENUS

*J. H. Schamberg.*

*Height, 2 feet 5½ inches; length, 6 feet 2 inches*

700. A FAIR goddess, holding aloft a flowing light-green arched drapery, is seated in a flower-festooned, shell-scrolled triumphal car drawn by two cupids and driven by another. A nymph precedes the car toward left, scattering flowers in her wake; a further cupid flies to Venus, whispering pleasant news. Cupid himself, mounted on a lion, follows at right; he is armed with his arrows and bears aloft a flaming torch. Another nymph, playing a large scrolled harp, and a small vestal bearing incense complete the scene at right.

*Bought at Christie's, 1902.*

*Note:* This and the following beautiful classic composition were originally painted by Angelica Kauffmann for No. 7 Portland Place, London. Portland Place was designed by Robert Adam, architect (1728-1792).

ANGELICA KAUFFMANN, R.A.

ENGLISH: 1741—1807

1179—HOMAGE TO DIANA

*Mrs. M. C. Stewart.*

*Height, 2 feet 5½ inches; length, 6 feet 2 inches*

650. A GOLDEN statue of the Goddess of Hunting stands on a pedestal before a green curtain, draped between two sets of garlanded bi-columns; a tripod with flaming incense is burning before the pedestal; at right is a golden vessel, a vestal virgin approaching and offering an oblation with a little girl playing the pipes, behind her Pomona carrying a basket of fruit on her head; at left a nymph, with bow and arrow near her, kneels and offers incense, her right arm resting on a garlanded fawn; approaching her is a further nymph bearing a sheaf of arrows and caressing a little maiden who carries a white dove as her tribute to the fair Diana.

*Bought at Christie's, 1902.*

*Note:* This and the preceding beautiful classic composition were originally painted by Angelica Kauffmann for No. 7 Portland Place, London. Portland Place was designed by Robert Adam, architect (1728-1792).

HENRY R. MORLAND

ENGLISH: 1730—1797

1180—FOUR DECORATIVE LANDSCAPES

*H. C. Lindley.*

*Height, 6 feet 9½ inches; width, 6 feet 9½ inches.*

(A) *Rustic Bridge Over The River Stour Near Norwich.*

6400. On an uneven roadway winding at left round an old smithy to green woods, a red-coated country squire mounted on a white horse pauses to ask his direction from a rustic holding a saddled brown hunter; a dog is near the group, which is sheltered toward the center by ancient oaks whose branches also bower a sluggish river at right. A market woman with a basket of fruit is debarking from a small boat that a rustic holds to the shore; ducks are swimming in the stream. In the middle distance a herdsman and cattle cross a rustic bridge from a village with its church spire looming high into the sky at the distant right.

[Continued]



## *Sixth and Last Afternoon*

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[No. 1180—*Continued*]

(B) *The Ruined Abbey Church.*

An ancestral building, with a temporary roof of thatch rapidly falling into decay, stands at left and is overtopped with fine old trees. Nearby is a roadway winding under a large spreading oak, with a group of rustics and sheep; amid the group a red-coated shepherd is seated with his black-coated dog before him begging for something he holds up in his right hand, while two children watch the dog's tricks. A market wagon slowly advances on the roadway, which passes a distant cottage and is lost in the woodland.

(c) *The Farmyard.*

A low rambling thatched-roof farmhouse is in the center behind a paled fence and an uneven roadway rising to a large spreading oak tree at left that casts the foreground into deep shadow. At the half-gated door, in a glint of sunlight, the farmer's wife appears in conversation with a herdsman who is about to drive cattle to pasturage. The cottage is embowered with trees and toward right a glimpse of a wheat field and a few standing sheaves are seen.

(D) *The Wagoner.*

A country wagoner is emerging with his quaint hooded cart from a stable, the lower floor of an ancient thatched outhouse; a wooden staircase, occupied by a red-coated rustic carrying a basket on his back ascending to a dwelling above, where a woman watches the wagoner. Two spreading oaks embower the building, which is attached in the rear to the ruins of an ancient Gothic abbey. A courtyard, enclosed by a dilapidated fence, guards a road crossing from left to behind the trees; on it a mounted packman slowly wends his way.

*Charles Dickens.*  
*Directoire Period*

1181—FOUR PRINTED WALL HANGINGS

280.

Classic panels, block printed in gray camaieu in tempera to embellish four sides of a Petit Salon.

- (A) "Olympia." The Grecian Temple of the Gods rises at left before an animated water carnival. Imperial Jove and Juno are seen in their respective craft amid the Muses; on shore at foot of the steps leading to the temple is a procession in honor of Neptune; the right fore-shore is enlivened by a Bacchic group amid a grove of trees.

*Height, 8 feet 7 inches; length, 12 feet 8 inches.*

[*Continued*]



[No. 1181—*Continued*]

- (B) "The Triumph of Flora." The goddess's garlanded shrine crowns a broad flight of steps at left. About center is a pedestaled statue of the goddess canopied by trees; before it are dancing nymphs and various personages paying homage. At right is an Arcadian shepherd with his lute and a flock of sheep. Cupids, further personages, trees and an arched terrace enliven the balance of the composition.

*Height, 8 feet 7 inches; length, 12 feet 3 inches.*

- (C) "Aux Nymphes." Under a columned, sunlit, cascaded grotto at left two statues are raised to the nymphs; before them an Arcadian group, variously bringing gifts, paying homage and playing music, appears. At right, under a walled and daisied canopy, is a statue of Minerva with more exalted personages in attendance. Trees, a lake, temples and mountains are in the distance.

*Height, 8 feet 7 inches; length, 13 feet 2 inches.*

- (D) "The Temple of Zeus." A colonnaded and domed temple, adorned with statuary, rises in center amid trees and huge rocks. The imperial god stands on the portico of the temple amid a group of lesser divinities before an incense burning altar. At left a chariot race progresses before a long colonnade crowded with imperial spectators. At right, in a chariot drawn by leopards, is Ariadne amid her dancing nymphs; beyond is a trellis shrine to Bacchus overtopped with trees.

*Height, 8 feet 7 inches; length, 14 feet 7 inches.*

*Note:* These splendid triumphs of hand block-printing can be skilfully restored and brought to pristine condition. The cartoons made from sketches by Pierre Narcisse Guérin (1774-1833).

*R. H. Maynard.*  
*Queen Anne Period*

1182—CARVED OAK PANELED ROOM

3500. This interesting room is composed as follows: The ends, one with a central breast supporting a mantelpiece, flanked by series of two narrow panels and broad central panels on each side; the other end has a central paneled door, flanked by double panels. The side at the right of mantelpiece has a broad central leaded glass bay, flanked by double panels; the panel at right of door holds a concealed closet. The facing

[*Continued*]

## *Sixth and Last Afternoon*

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[No. 1182—*Continued*]

side has a broad panel, off center, flanked at right by two small panels, at left by a smaller panel, a door opening and a narrow panel to balance that at the opposite corner. The mantelpiece breast has a large upper panel with inset round corners, enriched with leaf and shell border and a smaller panel below adorned with a medallioned leaf-scrolled arabesque; the mantel is of half-statuary marble, molded on its outer and inner sides, the lintel with a fluted keystone. All the panels are finished with fine bolelection moldings, and each has its related dado panel with a molded base. The broad mullioned bay is of the Jacobean period and has three arched double casements, each consisting of four lights, the upper Gothic-arched; these have oblong leads of ancient light-tinted glass, having central medallions, painted with personages in a pastoral manner. The exterior mullions of the bay are carved with curious arabesques and flutings. The concealed closet has a semicircular back, a curious niched crown of original plaster developing a basket and leaf scrolls, six shelves scroll-molded in an unusual manner and at foot a double enclosing door to an interior closet. The entire room is finished with an especially well-proportioned cornice. Executed *circa* 1710.

*Height, 11 feet 8 inches; length, 23 feet 4 inches; width, 18 feet 4 inches.*

*Note:* This beautiful Queen Anne room was removed from Middlemore House, Grantham, England.

*R. H. Maynard*

### 1183—THE CRUIKSHANK AND PANELED PINE ROOM

*English Eighteenth Century*

Designed by and executed under the auspices of William Kent, architect (1685-1748). This remarkable paneled room, of noble proportions and exceptionally fine workmanship, occupied the second floor of a famous merchant's house in Bond Street, London, facing Burlington Gardens.

4100.

One end is composed of a stately mantelpiece, supported on a broad double recessed and paneled breast, flanked by broad panels. The facing end has three similar broad panels. The side of room, at right of mantel, has a central door with architraves complete, which originally gave access to a closet; this is flanked by two broad panels, two door

[*Continued*]

[No. 1183—*Continued*]

openings and finished at ends with two smaller panels. The opposite side has three beautiful window embrasures, intermediate and flanking panels. The mantelpiece is composed of two handsome caryatids, supporting a broken cornice enriched with leaf and key patterned members, a lintel having central cupid head panel flanked by fine leaf scrolls and a fascia molded round the opening. The overmantel, with a broad double molded oblong panel, supported by tapering pilasters bearing lion heads and pendent drops of flowers; the frieze is broken in center and holds a scrolled, shell flanked by scrolled cornucopias; it is surmounted by a canted, medallion enriched pediment scrolled toward center where stands an eagle with outspread wings. The panels, door and shutters are finished with classic egg and dart moldings. The panels are supported throughout the room on a plain dado of which Kent, the architect, was very proud, for he seems to have been the first to perceive its use in Palladio's work and note the air of solidarity that this treatment gives to a room. The dado is crowned by fret, ribbon and leaf moldings and is finished at base by even richer moldings membered with ribboned blossoms, bead, reel and acanthus leaves. The door openings have enriched architraves with outset corners at crowns, paneled pilasters surmounted by leaf-scrolled brackets and carefully considered modillioned, broken cornices; the friezes are of half-round ribboned garlands of acorns and oak leaves. The window embrasures are shuttered, but no sashes exist; their enriched architraves, broken at crowning sides, are surmounted by half-round friezes of fine floral medallions and a soffited cornice embodying the various enrichments of the doorways. The entire room is finished with an enriched cornice, no doubt supplementary to a larger plaster cornice then in vogue. There is also to be sold with the above room a half-paneled door, evidently from an anteroom, two green damask portières and three pair of curtains with shaped and trimmed lambrequins to match.

*Height, 11 feet 9 inches; length, 24 feet 2 inches; width, 19 feet 8 inches.*

*Note:* This historic room, by William Kent, was executed for his patron Richard, Earl of Burlington, also an architect of note, of whom Horace Walpole remarked: "No man had a purer taste. . . . It was more than taste, it was a passion for the utility and honour of his country." During the early nineteenth century George Cruikshank, the eminent caricaturist, owned the house of which this room was an integral part and many of his illustrations for Charles Dickens's works were drawn in this room. It is illustrated by Lenygon, page 169.

## 1184—IMPORTANT CARVED OAK PANELED ROOM

Elizabethan Period

The room is composed as follows: One end has a large leaded glass bay window with flanking panels and pilasters, the opposite end has two large panels flanking a central arched opening; this on account of space has been erected about cross center of room facing entrance. The side at left of bay has an important carved mantelpiece, off center, and flanking panels with their respective pilasters; the side facing has sections of broad paneling and pilasters. The room is crowned with a finely molded cornice of ovolo, dentil and cyma-reversa members. The bay has canted ends and is formed of deeply mullioned oblongs having metal casements which are fitted with green leaded glass. The various wall panels are formed of six vertical oblongs with sunk moldings and chamfers at foot and banded horizontal crowning frieze panels. The twenty well-proportioned pilasters are typically Elizabethan; each develops an Ionic capital, sustaining a double bracketed supplementary capping and supported on an incurved and shouldered necking and dentiled tapering shaft bearing in its upper panel a half-balustered pendant, and in its lower, sunk strap-scrrolled arabesque motives; below the shaft is a molded and paneled pedestal. The stately mantelpiece is elaborately sculptured and formed of two portions. The overmantel has a finely bracketed cornice, sustained by an acanthus-leaf bracketed frieze having intermediate panels of rosettes, leafage and strap arabesques. The center is composed of three gadroon paneled and arabesque columned niches with interrupting pilasters adorned with demi-corbyantic figures, scrolled and draped with satyr heads and festoons. A molded base has cartouched satyr heads under the pilasters and panels of cartouches and scrolled dolphins under the niches. The mantel with molded top, receding ovolo frieze embellished with strap scrolls bearing floral vines and husks. Supported on pilasters having tapering terminals adorned with Ionic capitals, festooned satyr heads, fruit drops and paneled cartouche bases. *Circa 1585.*

6700.

*Height, 11 feet 4 inches; approximate length, without bay, 43 feet; width, 22 feet 6 inches.*

*Note:* This fine specimen of Elizabethan paneling has in portions been reconstructed; it can be rearranged to fit a differently proportioned room, as the panels are pegged and the moldings are all demountable. There are sufficient pilasters, twenty in all, to provide for any door openings.



GIAMBATTISTA TIEPOLO

VENETIAN: 1696—1770

1185—FIVE CLASSIC DECORATIVE PANELS

*Mr. Shewan.*

(A) *Venus Discovering Adonis*

*400.*

*Height, 54 inches; width, 27 $\frac{1}{4}$  inches*

ADONIS sleeps at left on his blue mantle spread over a rocky bank under a group of trees. His plumed helm and shield are on the ground before him. Venus in red robe stands beside him, agitated and surprised; a blindfolded Cupid is above standing on clouds. The sea stretches out to right.

(B) *Venus and Adonis*

*Height, 54 inches; width, 29 $\frac{3}{4}$  inches*

A FAIR goddess in semi-classic garb is seated on a rocky bank before a splashing marble fountain surmounted by a group of Venus, Cupid and a dolphin; she holds up a hand mirror to Adonis seated beside her. Beyond the fountain at left are trees overtopped by a large Palladian Palace, at right are two warriors standing behind a balustrade terminating in a pedestal which supports two sculptured hounds; in the distance is a high-arched bridge.

(C) *Venus and Paris*

*Height, 54 inches; width, 27 $\frac{1}{4}$  inches*

AT the edge of the sea, on a rocky bank overhung with trees, Venus in regal attire reclines and sleeps; a disconsolate cupid stands near, his bow and arrow thrown on the ground. Paris and several warriors are seen sailing from the shore.

(D) *Paris*

*Height, 54 inches; width, 24 $\frac{7}{8}$  inches*

A YOUTHFUL warrior is seated on a stone bench before a balustraded and walled garden adorned with a statuary group of Leda, Swan and Cupid, and a bas-relief of Diana. Two elderly warriors in full panoply of war, standing near the youth, are in earnest conversation with him.

[Continued]



## *Sixth and Last Afternoon*

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[No 1185—*Continued*]

(E) *Minerva*

*Height, 54 inches; width, 31 inches*

THE wise goddess, habited as a warrior with loose flowing red mantle, has alighted at left from a white charger partially seen and is making an inquiry from a rustic weaving baskets at the wayside seated before a fenced barn; two children and his impedimenta are near him. A cow and a bank of trees in the distance.

*Charles Dickens.*

### 1186—WOODCOTE PARK PAINTED PANELED ROOM

*Régence Period*

950. Comprised of twelve long and twelve related dado panels, of which one set has been cut and a portion hinged as a concealed door, one narrow long panel, a companion dado panel and two overdoors. The panels are of French walnut, mostly finished with bolelection moldings and painted, in brilliant colors, with twenty-four incidents from the story of Daphnis and Chloe, by the Greek sophist and romancer Longus. The story of the two children discovered by shepherds, growing up together, nourishing a mutual love, and their various vicissitudes till their marriage, is well developed. Each theme is captioned in the quaint French of the period. In the long panels the subjects are presented within arabesques somewhat in the manner of Berrain, much diversified at the crowns with canopies, wreaths and garlands of flowers, lambrequins and an infinite variety of squirrels, field and forest birds; at foot with panneaux occupied by groups of different wild or domestic fowl in their habitats. The dado panels also have continuous incidents of the story, painted in blue camaieu. The long narrow panel has an arabesque with birds-of-paradise for its theme, and its dado panel in camaieu has "Cattle and Herdsman" for subject. The two overdoors in colors present sportive cupids and diminutive satyrs.

*Approximate height, complete, 7 feet 6 inches; widths, 35 to 40 inches.*

*Note:* These highly decorative panels have a most interesting and romantic history. Originally painted in 1718 for Philippe, Duc d'Orléans, Regent of France during the minority of Louis XV, were at Versailles till 1819, when Louis XVIII gave them, for services to many a noble émigré of the French Revolution, to Baron de Tessier, a son of a London merchant who had bought Woodcote Park, the famous seventeenth century seat of Richard Evelyn.

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